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# THE ETUDE

March, 1916

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HELOISE, *by Henner*

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# PRESSER'S MUSICAL MAGAZINE *The Etude*

 CONTENTS FOR MARCH  
 1916

ARTICLES		Page
Editorial		169
Editorial		170
Radical Methods in Modern Pianoforte Study		171
Pianoforte Arrangements of Liszt	..... E. Hughes	172
Origin of Songs Without Words	..... Harold Bauer	172
Liszt in Fiction	..... Lorna Walsh	173
Practising with One Hand	..... Philip Gordon	174
Shakespeare the World Over	..... C. van der Stroom	174
Clara Schumann's Debt to Brahms	..... D. Johnson	174
As in a Looking Glass	.....	174
Muscular Memory of the Keyboard	..... Mark Hambourg	175
Every One can Mend Music	..... Leroy Loh	176
Misleading Musical History	..... J. P. Rusconi	177
Shelburne and the Music of England	.....	178
Teaching the Musical Alphabet	.....	178
Nervousness versus Karma	..... C. van der Stroom	179
Experience or the Big Name—Which?	..... H. M. Brown	180
Mixed Lessons	..... F. W. Lewis	180
The Spur of Competition	..... Mrs. A. M. Colville	180
Prospect and Retrospect	..... John G. G.	181
Helpful Ideas in a Nutshell	.....	182
Sentiment and Sentimentality	..... R. Perry	183
Credits for Musical Work in Public Schools	.....	184
Ten Commandments for Young Composers	.....	184
The Illudious of Bach	.....	185
Four-Part Round Table	..... V. J. Corea	185
Notes on Frying Music	..... P. W. Gera	186
Pianos I Have Known	..... S. W. Merwin	215
Grave on Schubert's Appearance	.....	216
Department for Singers	..... D. A. Oppinger	216
Department for Organists	.....	220
Questions and Answers	.....	223
Publisher's Notes	.....	227
Musical Tidbits	..... P. W. Fullwood	228
Letters from Music Workers	.....	229
New Musical Books	.....	234
As a Man Thinketh	..... R. Hammond	235
Music Lover's Digest	.....	237
Poland's Prayer	.....	239

MUSIC		Page
Idyll—Impromptu	..... Theo. Luck	187
Thomas	.....	188
In Fond Remembrance	..... J. R. Hurie	188
Maytime Revue	..... D. J. Haynes	189
Recollections of Seville	..... Wm. Fish	190
Value Upon	..... R. Arnold	191
Loyal Hearts	..... Geo. Nages Rockwell	192
Poppies	..... A. T. Goodfield	193
Approach of Spring (Four Hands)	..... Chas. Lindner	194
Serenade (Four Hands)	..... F. Schubert	196
Scent of Roses	..... D. Bone	198
Indian Dance	..... Paul Houshous	200
Marche a la Turque	..... Beethoven-Baldwin	200
Indian Love Song	..... C. W. Codman	201
Gavoty	..... M. Loeb-Franks	202
Gavoty	..... P. J. Gasse	203
Polly Jokers	..... Bert B. Anthony	204
Scene of the Garden	..... H. C. Clark	204
Scene of the Garden	..... M. Prose	206
From the North (Violin & Piano)	..... H. D. Bratt	210
A Slight Air a Slight (Vocal)	..... H. F. Kreidler	212
Lindy (Vocal)	..... H. F. Kreidler	212
Since You Turned Sunshine to Rain (Vocal)	..... H. Torrice	213

## The Beautiful Héloïse

The cover of *The Etude* for March is a portrait of "the beautiful Héloïse," made from a valuable original oil painting by the French artist Henner. She is the heroine of one of the most noted romances in history, Pierre Abelard (real name de Palais), her famous lover, was one of the first of the philosophers of the Renaissance to merit wide attention. He was a musician, grammarian, orator, logician, poet, theologian and mathematician. His work as a teacher is immortal. After he founded his school in Paris his fame became so great that other schools found their pupils deserting in bodies. Among his pupils was Pope Celestin II.

At the height of his scholastic success Abelard fell violently in love with Héloïse, the niece of the canon of the church. Deserting his dearly-won position he ran away with Héloïse, but owing to the machinations of her uncle their marriage was prevented and Abelard entered the Monastery of St. Denis, while Héloïse took the veil at St. Agnès. Abelard became abbot of a monastery in Brittany, but later was imprisoned for doctrinal reasons. Then while on a trip to Rome he met Peter the Hermit and was reconciled. When he died in 1142 Héloïse begged for his body and it was given to her to be interred in the convent where she was abbess. Seven centuries later their ashes were brought to Paris where they are interred under a memorial chapel—a monument to one of the world's greatest love stories.

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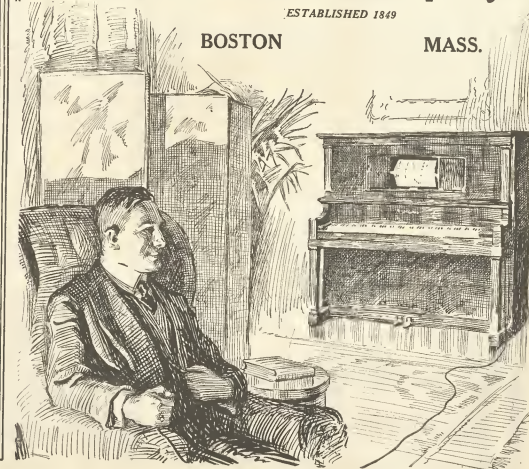
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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Entered at Philadelphia, P.D., as Second-class Matter  
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## The World of Music

SCANT musical information of importance has come from Europe during the past month, although concert giving in England and upon the Continent has continued with surprising activity. Mark Hambourg, who is now contributing a valuable series of articles to THE ETUDE, has been meeting with the greatest successes of his career in London, where he has played repeatedly, to standing room only, in a series of recitals. In America the musical event of most interest for the month will be the performance of Mahler's Eighth Symphony by the Philadelphia Orchestra, which will be given for the first time in this country on March 2. Over a thousand performers and singers have been engaged in rehearsing this work under the direction of Leopold Stokowski for over one year.

### At Home

GABSKI has rejoined the Metropolitan Opera Company, and was warmly welcomed as inside in Wagner's masterpiece.

JOHN WALTER HALL, a well-known organist and voice teacher in New York, died recently. He was a Yale graduate and for a time a pupil of List.

The Chicago Opera season has come to a close and it is found that the deficit is slightly in excess of the guarantee fund. Nevertheless, the guarantee has agreed to finance another season next year, so the Chicago opera venture is not yet at an end.

A WELL-KNOWN Philadelphia soprano and voice teacher has passed away in Mrs. William Lafta Nassau. For a number of years she was principal soloist at St. James Catholic church, of which her husband is at present organist.

CLARENCE EDWARDS is again touring the United States as a virtuoso organist. For some years Mr. Edwards has resided in the far west and those who admire the genius of the famous American organist will be glad to know that he is coming east this season.

The Russian Symphony Orchestra recently performed Stravinsky's First Symphony. The work was composed before Stravinsky had developed the idiosyncratic views which have led to the production of his more extreme style of music, and consequently failed to transcend the shackles which some of the audience expect.

A MEMORIAL concert to the late M. Cornu, a benefactor of the Cincinnati Symphony Orchestra, was recently given by that organization. It was devoted to appropriate music, an address was given by William Howard Taft, in which the ex-President of the United States paid touching tribute to the memory of a remarkable woman.

At the annual meeting of the California Music Teachers' National Association, which was held at San Francisco, California, Stewart was elected President, Albert F. Edwards, Vice-President, and William Howard Taft, Treasurer. Some interesting addresses were made at the meeting and a delightful musical program was enjoyed.

There has been interest in music shown by the city of Baltimore under the majority of James H. Preston is well illustrated by the figure comparing Baltimore and New York in the matter of population and musical expenditure on music. New York with a population of 2,250,000 expends approximately \$24,000, while Baltimore with a population of 565,485 expends \$20,000.

HERMAN SANDER, principal cellist of the Philadelphia Orchestra, recently gave a performance at Witherspoon Hall, Philadelphia, of his own "cello concerto," which he composed and which he played with extraordinary skill. The work makes exacting demands on the technique of the cellist, but nevertheless is not lacking in those deeper qualities and sentiments of which the work is the best means of expression. By the time

these lines are published he will have performed his work with the Philadelphia Orchestra.

An open-air performance of Mendelssohn's Elijah is planned to take place in Boston in May, under the direction of E. Knabner, who produced the play at the Harvard Stadium last year. This time the performance will be given in the stadium of the Boston Braves. The soloists will comprise the Frieda Hempel-Schumann-Helm, Johannes Semanah and Clarence Williams. There will be an orchestra of 105 and a chorus of 1200 voices.

THE death has occurred of Herman Perlet, well-known as a teacher, composer and pianist. He was born in Pennsylvania thirty-four years ago. He started his musical career at the age of fourteen as organist in a prominent church in Washington, D. C. For some years he lived in New York, but in 1904, Cal. He has been prominent in the Philadelphia Orchestra, where, last season, he directed the Philharmonic Orchestra. He is survived by a widow and daughter.

The well-known soprano, Christine Miller, recently had the misfortune of losing her hand. She was unable to hear a sound. Mrs. Miller has her own method of instructing to music. Placing the finger tips of one hand lightly on Miss Miller's lip, she touched the piano with the other hand. It is said that she expresses it in the words of the "waves" of the music. The printed music sheet, and in this way, she has a way of her favorite songs.

This thirty-seventh annual meeting of the Music Teachers' National Association was held in Buffalo, N. Y., at the end of December, lasting for three days. Many valuable papers were read by prominent musical educators from all parts of the country. J. Lawrence Erb, President of the Association, was the chief attraction of the meeting. Other speakers included Leroy H. Campbell, President of the National Association of Music Teachers, and the composer, Alexander von Flotow. Von Flotow was in Buffalo for some time, returning to Berlin after his recent visit to the United States. He has been a contributor to THE ETUDE.

WHILE Americans are wondering whether the Belgians are going properly fed, we read in the Neue Zeitschrift für Musik that a great concert was recently given in the huge Theatre de la Monnaie. The house was packed out for the occasion when the "Colonne Opéra" gave some time to the city of the Rhine participated.

REPORTS from Italy indicate that the war has caused comparatively little interference with musical activities. The Italian capital, without his opera, and so long as Milan, Rome and Naples are open to the public, the free from invaders opera will doubtless flourish. The repertoire selected consists mostly of Italian opera, and a quarter master opinion is the production of the Russian opera, which is being given in Milan, and also a

(World of Music continued on page 219)

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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### Abroad

performance of Franck's oratorio *The Beatitudes* by the Scala forces.

NINA GHIELO, widow of the composer and herself at one time a celebrated singer, recently celebrated her seventieth birthday.

PEROTTI is reported to have completed a new oratorio, the subject of which deals with the horrors of the present war.

SIR HUBERT PARRY, director of the Royal College of Music, London, has composed a mass of songs which is being sung frequently just now.

THOMAS BECHAM, English conductor of opera, has been knighted for his services to music and will be Sir Thomas in future. A BOOK has been compiled and published in Australia known as *After's Own Book of Australian Art and Literature*. The proceeds from the sale of this work go to the Belgian Red Cross fund.

A NEW concert hall has just been opened in Karlsruhe, Germany. The cost was one and a quarter million marks. (At old rates of exchange this would be about \$300,000,000.) The auditorium has seats for 1400.

The German occupation of Poland has made a musical fact as well as a political one. By the organization of a Union of German Singing Societies in Poland. Is this a case of "in time of war prepare for peace?"

A NEW opera by Rocco Sauerbrey entitled *The Rango of Berlioz* was performed at the Stuttgart Royal Opera on December 18th. The composer died upon the battlefield a short time before the performance.

This dying wish of Gustav Hollander was that the famous Stern Conservatory in Berlin be named under the direction of the composer, Alexander von Flotow. Von Flotow was in Berlin for some time, returning to Berlin after his recent visit to the United States. He has been a contributor to THE ETUDE.

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performance of Franck's oratorio *The Beatitudes* by the Scala forces.

AN interesting event in London that indicates that music is not quite dead in the British Isles was a recital of East Indian music given by Rattan Devi. The songs of India are strange hearing for the Occidental, and as they involve a free use of ornamentation and the conventional use of quarter tones.

JACQUES THIBAUD, the famous French violinist, who was to have played in America but for the war, has been an active service ever since the war commenced. He is now in a motor accident, sustaining injury in addition to the military work he has done what is to our way of thinking more valuable work in giving concerts at the Sorbonne and Tondreau for the benefit of musicians in army service and wounded soldiers.

ENGLISH writers are complaining that in the various memorial services in English churches held for those who have died in the war, there is no suitable British music for the occasion and resort is made to Brahms' *German Mass*. The only noteworthy British composer who has composed a work of this nature is Sir Charles Stanford. His work, however, is composed to Latin words. It is extremely curious that an English work of this kind should be lacking, and that Germany should have to supply the want. And if this country were to win, what American musician would we employ to honor the dead? Here is an opportunity for an American composer to contribute a gruesome offering toward "preparation."

The English composer, Cyril Scott, has recently published a volume of his *Brotherhood The Celestial Aftermath and Other Poems*. This is the first of a series of poems which is added to the long list that includes such famous composers as Macdowell, Schumann, Liszt, Mendelssohn (who has not read the *Brotherhood* yet), Wagner and Berlioz. One might also add Peter Cornelius, who wrote poetry and prose, Bolto, composer of *Metello*, and Dorette, many Verdi's operas.

A NEW orchestra has been founded in Dresden to be known as the Dresden Philharmonic Orchestra. In addition a society has been founded to look after the financial affairs and has apparently succeeded in establishing a permanent fund on a sound footing. This makes three orchestras for Dresden, the Gewandhaus, the Philharmonic and the new Dresden Philharmonic. In addition, the musical venture other undertakings have been carried out in various German cities. A private has a beautiful new concert hall which cost million and a quarter marks; a private opera house has been founded in Munich, and personal of the orchestra and its accompanists, many seem to be available for filling up the gaps.



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# THE ETUDE

MARCH, 1916

VOL. XXXIV, No. 3



## Once For All



We knew a man who took great pride in claiming that for twenty years he had regularly gone through the entire forty-eight Wohltemperierte fugues, all of the Beethoven Sonatas, all of the Haydn Sonatas, the Mozart Sonatas, the famous works of Chopin, Schumann, Mendelssohn, etc. For twenty years he had systematically pushed himself through the better known parts of the pianoforte literature with the idea that he was doing something particularly noble. Yet he was a very inferior pianist indeed. Nothing that he played was really very well done and we are quite sure that much that he passed through on the twentieth year was quite as new to him as it was on the first year.

It never seemed to occur to this man that it is possible to learn certain things once and for all time. If he had heard a man of his years reciting the multiplication table solemnly he would have thought him an idiot. He did not go through the great masterpieces with the idea of absorbing their beauty but purely for perfunctory reasons.

In all music study there is entirely too much unnecessary repetition. We know an able linguist who made a practice of learning a certain list of words so thoroughly that he could destroy the paper upon which they were written and depend upon his well-trained memory to keep those words fresh in his mind and ready for use at all times. There are certain passages in music that demand continual practice before they can be mastered, but there are others that are purely a part of thorough understanding and good memory. The wise student is the one who will divide his work into sections so that he will know what to practice and what to master without practice.



## Forever and A Day



UNDER the sandy wastes of Mesopotamia men are still digging and groping for relics of that marvelous civilization of the Assyrians. In that territory which saw the world's earliest recorded Monarchy, we find to-day relics of human traits of but slight elemental difference from those of our present civilization—or, if you please, lack of civilization. Most interesting to musicians are the bas-reliefs now in the British Museum showing how highly music was regarded. Here is a procession of musicians and singers greeting the conqueror returning from battle. When the age-old sculptor hacked this out of the solid rock he was putting down a part of the biography of his race which shows us that music has ever been just as human a need as bread and butter.

The harps with the strings of varying length show that there was probably some kind of primitive scale long before the era of the Greek scales. The bas-relief shown here is probably from 2,500 to 3,000 years old. As the imagination gropes back through the centuries to such a remote date we realize that music, with which we are all proud to associate ourselves, is



PROCESSION OF ASSYRIAN MUSICIANS TO MEET THE CONQUERORS RETURNING FROM BATTLE  
(From a bas-relief in the British Museum)

really quite as ancient as sculpture and literature. The call for music was never more insistent than at this moment—not to greet the blood-stained conquerors fresh from the slaughter of their brother human-beings, but to emphasize that there is something higher and nobler than war, something better than waste, something grander than destruction.

The imperial grandeur of Ashur at the courts of Ninevah is gone as is the music which heralded his returning soldiers. Dig deep in the sand and dust if you would view the city in its grave. Which is better for mankind, dear friend, the music which exalts men's souls or the cannon which some day might bury all for which we have struggled in the dust of Ninevah?

The world is getting a new perspective upon the things that count. Music is one of the great things in life. The soldier glories in his uniform. How much more should the constructive workers of the world take pride in the art which will go on making the world more and more beautiful forever and a day?



## "Who So Blind?"



*Who is so deaf or blind as he  
That willfully will neither hear nor see?*

JOHN HEYWOOD—1865.

The blind people of the world are by no means limited to the sightless. Helen Keller, to whom all outward communication with mankind has come from the sense of touch in her finger tips, has proved herself to possess one of the most unusual intellects in the history of human culture. Immured from sound and light, condemned to a life of darkness, her wonderful soul has broken forth to enrich and encourage the whole world. Have you the vision of Helen Keller? Can you say with her:

*"Deafness and blindness do not exist in the immaterial mind which is philosophically the real world, but are banished with the material senses. Really, of which visible things are the symbol, shines before my mind. While I walk about my chamber with unsteady steps my spirit sweeps skyward on eagle wings and looks out with unquenchable vision upon the world of eternal beauty?"*

Ask one hundred intelligent teachers of music the chief fault with most of their pupils and they will tell you, "Lack of vision." Pupils do not see the simple things right in front of them. They wait for the teacher to point them out. They grope around blindly until they stumble on this or that, but never seem to open their eyes wide enough to show that they see for themselves. Take a page of Beethoven and put down on a slip of paper all that you see on that page. When you have finished and find that you have recorded only the visible printed marks upon the page you have not even raised yourself to the position of a Helen Keller, for you have not yet seen. Open those eyes which reveal, not alone those which look. There are still things to be seen. Behind the notes is the thought of Beethoven. What is that thought? What message does it convey to you?





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THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense. Address your letter to the Editor of THE ETUDE, Philadelphia, Pa.

Some years ago when THE ETUDE started the Gallery of Musical Celebrities they were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

## ETUDE DAY—MARCH, 1916

A Monthly Test in Musical Efficiency

The answer to each question is to be found upon the page indicated in parenthesis. Write answers in pencil.

### I—QUESTIONS IN MUSICAL HISTORY

1. Name ten famous musicians born between 1809 and 1815. (Page 181.)
2. Who is recognized as the greatest master of Finland? (Page 178.)
3. What did a great author think of Liszt as a man? (Page 173.)
4. What musicians were thought the equal of Beethoven in his day? (Page 181.)
5. How many piano arrangements of songs, orchestral pieces, operas, symphonies, etc., did Liszt make? (Page 172.)
6. What great composer befriended Clara Schumann after the death of Robert Schumann? (Page 174.)
7. What was the blindness of Bach due to? (Page 184.)
8. Why have we reasons to believe that scales were known centuries before Greek civilization? (Page 109.)
9. What great English author mentions music 140 times in his work? (Page 174.)
10. What new art form for piano did Mendelssohn create? (Page 172.)

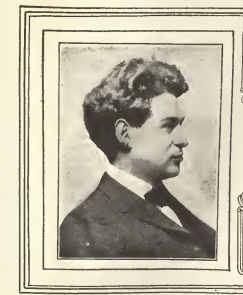
### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. How is the student to be guided in what touch to employ. (Page 171.)
2. Name three notes which affect the tone of the piano through percussion? (Page 172.)

3. What is the best cure for nervousness in playing in public? (Page 179.)
4. How can even tone be secured in scale playing? (Page 175.)
5. Why are arpeggios more difficult than scales? (Page 175.)
6. Can children memorize music better than adults? (Page 176.)
7. Should a student try to compose before studying harmony. (Page 184.)

### III—QUESTIONS ON ETUDE MUSIC

1. In what key is the opening portion of each one of the twenty-four pieces in this issue? How many are major and how many are minor? (Music section.)
2. What is meant by a patrol? (Page 186.)
3. What does the "dolero" rhythm consist of? (Page 186.)
4. What is the characteristic feature of the "mazurka" rhythm? (Music section.)
5. In which piece is a native American rhythm employed? (Music section.)
6. Which pieces afford the best opportunity for finger practice? Which for chord practice? (Music section.)



### A Misapprehension

"DURING recent years I have had occasional opportunities to express myself upon certain phases of pianoforte study and pianoforte instruction. The main object of my remarks has been to point out that much of what many people seem to think is necessary at the keyboard in the way of technical or (to use the term in vogue some years ago) 'mechanical' exercises may be dispensed with to advantage. Unfortunately some of my remarks have been misunderstood and I have been placed in the position of saying that work was not essential in pianoforte study. This is an indication of how one's best intentions may be distorted by garbled reports. No one with any experience or judgment would fail to make clear to the student that work is first and foremost among the indispensable elements of success. Nevertheless, the report is spread that I do not work at technique at all. As a matter of fact I have worked just as hard as anyone I know but I have worked differently because I have in a large measure devised my own technical exercises from the compositions I have been working upon.

"This I have heard said was an excellent plan for one who was gifted but a very bad plan for the average student. Singularly enough I have never had a piano teacher in the sense of having someone to tell me what to do and what not to do. This must not be construed into meaning that I have not had a great deal of help from friends who have criticized my playing. When I was working with Paderewski, playing second piano parts to his concertos, I could not help absorbing a great deal. There is a French quotation which runs: 'On ne peut apprendre que ce qu'on sait déjà,' a translation of which is: 'One can learn only that which one already knows.' But one can of course constantly learn new things in pianoforte playing from others. Unfortunately the average pupil is not called upon to learn new things but is continually being forced through old technical forms that have little significance to him.

### The Sense of Beauty in Pianoforte Study

"The sense of beauty belongs to intuition and does not correspond to anything in reason at all. This is clearly shown in an infinite number of cases of individual artists and students. According to the old pedagogical formulae one could sit solemnly down and make a deliberate study of the principles of beauty and accomplish everything by rule. How utterly absurd! One might as well take some printed plan showing how one might as well take some printed plan showing how one might become a humorist and hope to produce wit thereby. Beauty is a still more subtle thing than wit. There are certain canons of good taste in different styles with which the student should be familiar precisely as the student of literature and architecture and indeed of all the arts should be familiar with the great principles of Unity, Variety and Proportion. But the sense of beauty is so largely an intuitive sense in music as in all other arts that any scientific method of pianoforte construction that does not take into consideration its proper development must fail in the long run.

"The development of an intuitive sense is accomplished by training that sense by means of the materials which naturally lead to its higher sensitiveness to outward impressions. Accordingly the pupil whose ear drums are continually assailed with nothing but the din of the ordinary technical exercises, who has no opportunity to absorb consciously or subconsciously the real beauty of music, is not being educated to produce beautiful results in his art.

## Radical Methods in Modern Pianoforte Instruction

An Interview Secured Especially for THE ETUDE with the Distinguished Virtuoso

MR. HAROLD BAUER

Mr. Bauer's radical attitude in the matter of pianoforte study as presented in THE ETUDE a few years ago attracted wide attention. The following interview, while complete in itself, expands Mr. Bauer's original ideas upon the subject.

"The innate sense of beauty possessed by the public at large is an indication of this principle. I remember that years ago I elected to play the Brahms' Concerto in B flat before the public in an American city because I was convinced that the work had a rich human appeal. When I found that a critic had been writing about this concerto in such a manner that the public might be prejudiced against its beauties. The work is one of the greatest pinnacles in music. It is delightfully lyric at times and again is powerful and dramatic. When the public heard the work it was delighted. Thereupon the critic had the audacity to reproach the public for appreciating a work that he had found uninteresting. It should be the critic's mission to define the intuitive sense of beauty which is common to man in his various stages of development and help the public to a better understanding. Unfortunately the opposite is often true and the critic obscures his individual and sometimes eccentric opinions in such a manner that little but confusion can result.

### Develop Original Expression in the Pupil

"The teacher often shares the same shortcoming I have attributed to the critic. Instead of developing original methods of expression upon the part of the pupil the very opposite is true. The teacher will hand out an imperious ruling without ever attempting to analyze the pupil's own sense of beauty. In the case of the Brahms' Concerto I had never heard the work played and had no knowledge of its traditions. The last movement was generally considered weak. To me it appeared the contrary and that movement became to me the most successful part of the performance.

"There are cases in which it would be deplorable not to resort to long established traditions and there are other cases where it would be disastrous to follow certain traditions blindly. How can one develop one's sense of the beautiful in music? By the realization of beauty, stimulated all the time by every possible means. It would seem to me that the elementary teacher should make every lesson a continual endeavor to bring the beauty of music more and more to the child's inner consciousness.

"Judgment takes one just so far. The inner sense of beauty, the intuition that comes only with genius, real and great, takes one above preconceived lines. Intuition with the artist is a kind of soul perception that brings the artistic image before the pupil before the reality is executed. The pupil must see and hear and feel. If the student is making a picture he must know from the first moment his brush touches the canvas how the image is going to look. If he is making a piece of music he must hear how it is going to sound before one note is struck. If it is a poem he must have his artistic images constantly before him. This is as true in interpretation as in creation.

"The student must have, for instance, an intuitive perception of the appropriate touch, the appropriate shading, the appropriate phrasing. As long as the teacher continually points out certain things to observe and lays down those things like laws without endeavoring to awaken the pupil's own manner of thinking, just so long will the pupil lag behind and fail to attain original or interesting results.

### Motion and Physical Gesture

"Freedom in pianoforte playing will never be attained by following stilted pedagogical rules. When a rule is laid down it should be a guide, not a hindrance. Musical sound is not an exotic. I have a feeling that

the endeavor to get the right sound carries with it a corresponding physical gesture—a gesture of expression that is quite as intuitive in its conception as the expression that comes to one's countenance as different thoughts pass through the mind. This explains much of the mystery of the touch which some pianists employ at the keyboard. While every pianist of intelligence has spent hours and hours in the consideration of appropriate touches there is still something which distinguishes the great pianist from the mediocre performer.

In speaking, certain gestures come as naturally as the movements of the tongue. The less conventional the people the more frequent and expressive are the gestures. Every thought brings about a corresponding movement of the arms. The gesture that naturally accompanies the free expression of a musical thought affects the touch more than has been previously admitted. This may sound extravagant to many but only because they have not attempted to get beyond the ordinary, the conventional, in musical expression.

"Thus to my thinking, every note has an imperceptible gesture if not a perceptible gesture. The heroic character of such a work as the first part of the B flat minor Scherzo of Chopin would demand a heroic gesture. Convey this thought to the keyboard and your touch cannot be far astray. Gesture makes touch and touch makes tone. Again such a work as the E flat Nocturne demands a delicate caressing gesture.

"I trust that I may be spared misunderstanding upon this point; it is a difficult thought to put into words. The thought of making the natural expressive gestures affect the touch must not be distorted into license to make all manner of unnecessary gestures at the keyboard. Indeed it is a dangerous game to play and one which must be played with great good sense or not at all. Sincerity is after all the keynote. If your gesture is a sincere expression of your musical thought it will mean something; if it is not it will make a clown of you. Many gestures can be made which result in nothing because they come from nothing. Any unnecessary show of gestures invites ridicule, as well it may. Gesture made for the sake of making gesture—gestures that do not come from one's own intuitive sense of beauty are an abomination.

"If you were an opera singer and were called upon to sing such an imperious theme as the following from the Liszt Concerto, you would not do it in an attitude of supplication.

### Outward Expression of Inner Moods

"Allowing that outward expression depends upon intuitions, it is interesting to observe the attitude of pianists upon the subject. De Pachmann, who cannot be accused of restricting his gestures, was once about to go upon the stage to play the B flat minor Sonata. I ventured to tell him a funny story but he stopped me with the remark:

"Do not tell me anything funny now as I am going to play the Chopin B flat Minor Sonata and I must get myself in the proper mood."

"After all we are not playing for blind people and the personality of the pianist upon the platform may of course be veiled behind a kind of iron mask of assumed reserve. However if that reserve is nothing but a pose of what advantage is it? Is it not far better for the artist to take the sensible middle course and be himself—allow himself free play in the matter of gesture? What indeed would we think of an actor who came upon the stage, recited his part like an automaton and then walked off in stilted fashion?

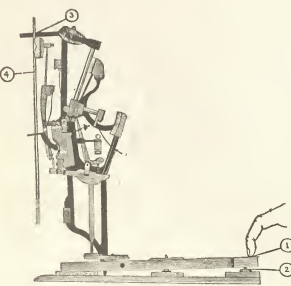


Would we call it dignity? Would we call it poise? Would we not be far more likely to call it stiffness? There was a time when this was prized. I once heard Rubinstein play. His face was as sphinx-like as though it had been carved in stone. Paderewski on the contrary allows himself free play after the custom of the time.

#### Tone at the Keyboard

"What makes tone at the keyboard has been a moot point among pianists for years. Possibly it is a question that will never really be settled in the minds of many people as the terms are so loosely defined and so much has been written upon the subject that it is obviously nonsensical.

"As I see the matter personally, the quality of the tone apart from the actual vibrations of the string is affected only by what we may term the percussive factors. There are strictly four noises which may accompany every tone when a key is struck at the piano and it is these noises which make the different qualitative varieties of tone. The following diagram indicates whence these noises emanate.



1. Represents the noise of the finger touching the surface of the key.
2. Represents the percussive noise when the key reaches the key rest; that is, when it strikes the felt at the end of its downward journey.
3. Represents the percussive noise of the hammer striking the wire (not the sound of the wire itself).
4. The musical vibrations of the wire itself.

"Many of the critics have attacked me for insisting that a piano wire had one quality and one only. The only change is a quantitative one, that is the sound may be softer or louder but its quality cannot be ordered by different touches at the keyboard except through the percussive noises described above and by the use of the pedal. These noises seem to my ear to play a very important part in the character of the sound I hear. For instance, if the fingers are allowed to rest upon the keys and then the keys are pressed down so that there is little or no noise when the key touches the bottom, two of the noises are removed and the effect is wholly different from that hard tone produced when the key is forcibly struck.

"Because the one color of the piano is such that no amount of coaxing will make it sound like a violin, a 'cello, a trumpet or a flute except in the imagination of the player, is no reason why the player should not seek a variety of touches suited to the needs of his art in making his playing beautiful. But these touches must depend very certainly upon the vibratory and percussive sound making limitations of the instrument. Yet these sound materials may be used to produce exceedingly beautiful effects.

"People are coming more and more to the idea of making the piano sound beautiful. Any casual observer may see this if he will look closely. No matter whether the movement may seem glacial in its progress it is nevertheless, it is particularly noticeable in America. The difficulty at the outset with many is in defining 'beauty.' Beauty is certainly not the mere saccharine tone quality. It depends upon the intuitive musical sense of design, dynamics and color. The pupil who practices as though he were conducting a continual artistic exploration is the one most likely to achieve beautiful results and the one who will progress most rapidly."

## The Remarkable Pianoforte Arrangements of Franz Liszt

By Edwin Hughes

To do full justice to the achievements of Liszt, the most illustrious of all arrangers, a complete monograph would be necessary. His compositions number some twelve hundred, of which over seven hundred are arrangements of either his own or other composers' works. If we pass over the early Italian and French opera transcriptions, which, in spite of their superficially, served the purpose of bringing before the public the piano of the pianoforte hitherto little dreamed of, we come to the more serious transcriptions of Liszt, which were made not for any trivial purpose of trashy effect, but with a far more serious end in view. Perhaps, by the popularity of these frothy operatic arrangements among his audiences, Liszt conceived the idea that the highest creations in the art of tone could be made popular among the masses of music-lovers by publishing them in piano transcriptions of real artistic worth, just as the greatest masterpieces of painting have become known to the majority of people through the medium of excellent photographic or engraved reproductions. Nowadays we have player-pianos and our talking-machines which play a great rôle in the dissemination of musical appreciation, but in Liszt's day "canned" music and a piano which could be played by working the feet were undreamed of, even by the wildest fantasist, so that the medium of the pianist who plays with his fingers was the only possibility which presented itself.

Thus arose those striking transcriptions of serious orchestral works in the larger forms; the Beethoven symphonies, the scintillating effusions of Berlioz, the Weber overtures, and later, the Wagner transcriptions. The performance of the Beethoven arrangements by Liszt is said by those who have seen him play to have fully justified his attempting the seemingly impossible. Through his playing of the Berlioz works on his recital programs (the performance of the *Symphonie Fantastique* lasting no less than an hour!) Liszt brought the compositions of the French romanticist for the first time to the attention of Teutonic audiences rendering here a service which was only one of the many performed then or later for Wagner, Peter Cornelius, Franz, Rad and the name of the progress in creative art. Of Liszt's own symphonies and symphonic poems there appear transcriptions by the composer, mostly for two pianos, intended to serve the same purpose as the above-mentioned arrangements.

His piano transcriptions of Beethoven, Schubert, Schumann, Franz, Mendelssohn and Chopin songs, as well as some of his own compositions for voice, are for the most part art works of a very rare order, which retain fully the spirit of the original composition while presenting the inherent ideas in the delightful Lisztian piano idiom. If we except the priggish judgment of purists and pedants, who shall say which is the most beautiful violinist's caprice for the piano, the *Caprice* in the original or in the Liszt version, Chopin's *Melanie Freuden* as song or as piano poem freshly created by the master maker of transcriptions? Liszt's own setting for piano of his *47th Sonnet of Petrarch* belongs, from a purely pianistic standpoint, among the finest compositions ever written for the instrument. The climax which he creates in this transcription, quite apart from the hammer and tong sound, is one of overwhelming tenderness, and as the instruments divide the accompaniment has their place among the most genuinely idiomatic in all pianistic literature.

In addition to his song transcriptions, Liszt tried to out-Paganini Paganini, by rewriting that magnificent virtuoso's caprices for the piano, demanding heroic unheard-of degrees of virtuosity from the performer. The sixth caprice in the Liszt series is a set of variations on the same theme as that used by Brahms in his *Pavane Variations*.

But Liszt was not merely a transcriber of works for piano. He arranged, in collaboration with F. Doppler, six of his Hungarian Rhapsodies in most effective orchestral garb. (The late Rafael Jaeger, of New York, possesses the original manuscript scores of these arrangements), orchestrated the piano accompaniments to seven of his finest Lieder, and arranged for orchestra and for piano with orchestra various works of his own and of other composers. Besides these are transcriptions for organ, for violin and organ, and for violin and pianoforte.

And among all this mass of material there is a surprisingly small amount of back work. On the contrary,

there is on every side abundant evidence of the hand of the master musician, of a high intuitive perception of what permits of arrangement with the hope of attaining results, and an unequalled grasp of the process of the restatement of musical ideas with new mediums of expression.

There are few piano transcriptions that one can place side by side with those of Liszt save those of his illustrious pupil, Tausig. Notable are the Strauss waltz transcriptions *Nachtfalter* and *Man lebt nur einmal*; forerunners, by-the-by, of all later arrangements of the Strauss waltzes, and themselves inspired by Liszt's own delightful *Lebens- und Liebeslieder*, which rescued from oblivion some of the most charming inspirations of Schubert in three-four time. Tausig's splendid settings of the Schubert *March Militaire* and of one of the Bach organ fugues with Toccata in D minor belong to the repertoire of nearly every pianist.

## The Artistic Origin of Mendelssohn's Songs Without Words

By John Francis Barnett

(The following is republished from an article in the *London "Musical Record"*)

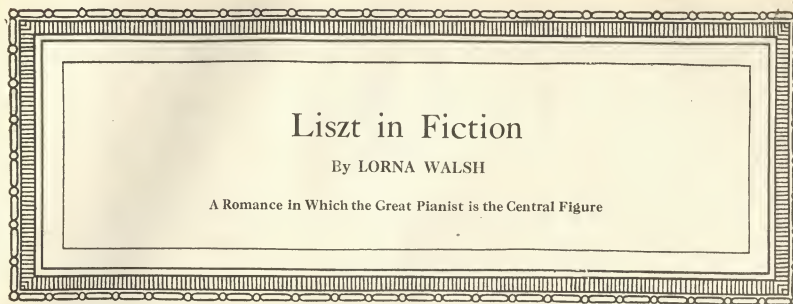
This pianoforte has a distinctive tone unlike any orchestral instrument, not even excepting the harp, and yet it takes upon itself to imitate orchestral effects, and, strange to say, in many cases with most successful results. It even attempts to liken itself to the human voice. Considering that each note produced by the piano is the result of a blow struck by a hammer, it would seem to be hopeless to the pianist to endeavor to approach in effect the sustained notes of the voice; and yet, by the aid of the left hand, the right hand assisted by the sustaining pedal, the piano is made to sing a melody in a manner that causes one to forget that it is an instrument of percussion.

All the great composers have recognized the effectiveness of this mode of a cantabile character. In their slow movements especially, this is in evidence. But a melody requires accompaniment to interpret its meaning, and much depends upon the manner in which this is carried out. Beethoven generally employed the form of figure to accompany his melody, as he fully recognized that notes in movement gave more contrast to the melody than simple chords. In the slow movement of his "Sonata Pathétique" he employs semiquavers and eighth notes in the accompaniment given to the upper notes. These semiquavers, if analyzed, form two parts of the four-part harmony employed, the other parts being the melody itself and the bass. Schubert in his melodious Impromptu in G, Op. 90, accompanies his theme on the same principle. In this case it is written in six-part harmony, three of the parts being represented by the triplet quaver figure which he uses throughout the piece.

It will be noticed in these examples that, in addition to the melody, the figure is played by the right hand. This really was an advance upon the method in use in Haydn's and Mozart's times, where the accompanying figure was almost exclusively given to the left hand in close *arpeggio*.

The limitations of either of these methods must have struck Mendelssohn forcibly when he conceived the idea of giving a more realistic imitation of a voice accompanied by the piano than had previously been attempted. He therefore ingeniously divided the accompanying figure between the hands. This device placed at his disposal a far greater number of notes than the accompaniment then was possible under the older methods. And as the effect produced closely resembles a voice accompanied by the piano of "Lieder ohne Worte" ("Songs without Words") was very appropriate.

Soon after his very remarkable Mendelssohn's "Lieder ohne Worte" were at first received coldly by the musical public; in fact, the sale of the first book published in England only amounted to 114 copies in four years. As time went on they became very popular. Notwithstanding their success, strange to say, their style has found few imitators. Tschowatz's "Chanson sans Paroles" (F, Op. 2, No. 3, is very charming, and a great favorite, yet it can scarcely claim to be a song without words. The same remark applies to some songs of Thalberg. Tschowatz's friend, the pianist Czerny. All this goes to prove that Mendelssohn, in his "Lieder ohne Worte" discovered a new mode of presenting melodies on the piano that he did his work in so thorough and efficient a manner that it could be further to be accomplished either by his contemporaries or his successors.



## Liszt in Fiction

By LORNA WALSH

A Romance in Which the Great Pianist is the Central Figure

This novel had passed through many phases of development before the musician appeared in its pages, but upon his entrance there, and for years after, he was depicted as half madman, or the victim of uncontrollable emotions. If George Sand was the first to treat him as a saint, responsible being and the first to write of the musical art with intelligent appreciation, it remained for Balzac to sound the art to its depths by his insight into musical problems and character, unsurpassed, perhaps, by any novelist of today. His *Human Comedy* contains a mine of musical information and a whole gallery full of different types of musicians treated with the same thorough scientific analysis to which he brought his studies of society, money and politics. Conspicuous among those that deal with music are *Cousin Pons*, *Gambora* and *Beatrice*, in the last of which Liszt appears.

Balzac, like so many other of his colleagues, often took his friends or acquaintances as models for his books. He was well prepared both by observation and taste to portray the great virtuoso. They ranged in the same brilliant society of the Paris of 1830, that included such musical celebrities as Chopin, Liszt, Meyerbeer, Rossini, Aubert, Chopin, and two other prominent figures in this novel, George Sand and Countess d'Agout.

After a visit to George Sand at Nahant, Balzac wrote to Madame Hanika, his future wife, "I propose to Liszt and Countess d'Agout, George Sand has given me a new subject for a novel." The latter provided to be *Beatrice*; for obvious reasons Balzac avoided exact portraiture, but the main facts are taken from life, as regards Liszt's connection and eloquence with Countess d'Agout as well as the intimacy of George Sand, Countess d'Agout and Liszt. Liszt, however, is depicted not as a pianist, but as a singer, with all the same brilliant qualities, of technical skill and magnetic and dramatic power.

#### The Arrival of Camille

The scene of the novel, which is laid in Brittany, is a study in contrasts between the old and the new regime in France. To the Breton town of Guerand, the stronghold of all the conventions and customs of pre-revolutionary times, there comes to live Camille Le d'Agout (George Sand), a scolder at all the conventions. One of the priests of this pious town adds: "That ungodly woman has come here to ruin many excellent things—a writer for the stage, squandering her money among painters, writers, musicians—in short, a devilish society."

Soon after her arrival Camille becomes of absorbing interest to the gossip of the town, as the young and handsome Calyste, the son of one of its oldest and most distinguished families has fallen a victim to her fascinations, and has heard at her house for the first time "the surpassing music of the nineteenth century."

Early in the story Calyste and Camille are presented seated together. The latter recounts the history of her expected guests, Count (Liszt) and Beatrice (Countess d'Agout), telling of their return from Italy. They had come two years previously, Beatrice having given up fortune, children and husband for him. Count is now growing weary of her love, full of regrets at having allied himself so publicly with her. Beatrice, in turn, is suffering agonies, having found that she is not alone in Count's heart. "Beatrice met at my house

a man with whom I expected to end my days. Genaro Conti, an Italian singer and composer of brilliant mind."

"As a composer Conti has talent enough, though he will never attain to the first rank. Without Rossini, without Meyerbeer, he might be taken for a man of genius. He has one advantage over these men; he is in vocal music what Paganini is on the violin, Liszt on the piano, Laghi on the ballet. His is not a voice, my friend, it is a soul."

#### Balzac on Liszt

Here Balzac is voicing the opinion of his time in regard to the creative gifts of Liszt, which were more or less obscured by his brilliant executive ability. The endowed Conti with the vocal gifts of Balzac, the greatest tenor of his day, but he modeled him after Liszt in musical interpretation, creative ability and personality. "The Countess conceived the maddest passion for him and took him from me. The act was provincial, I will allow, but it was all done in fair play. Before the end of the year Beatrice whispered into my ear, 'We start for Italy to-morrow.' I said: 'You don't know into what a gulf you are plunging. You release me from my rock. If he loves you so much the better, but I doubt if he loves any one but himself!'" Camille then acknowledges to Calyste that, although she had sounded all the means and end of Camille's character, she could have been faithful to him. "Conti was transported to the seventh heaven of pride. I was not a Countess, nor a Castellan, so he forgot me in a day. I gave myself then to the savage pleasure of analyzing that crafty nature."

Upon the arrival of the beautiful Beatrice, the susceptible Calyste proceeds without delay to transfer his affections to her. Conti appreciates the situation, but determines to assert himself more fully of it. Though tried by Beatrice, he will permit no rivalry.

At dinner he indulges in many sarcasms, at the expense of both Camille and Beatrice; he expatiates in glowing terms upon the constancy of women, who in times of adversity will sacrifice all for man. Later, alone with Calyste, after a few glasses of champagne, he warns out of the unsuspecting youth the secret of his love for Beatrice. "We can talk frankly," he says, "I have not come here suspiciously. Beatrice is a girl, but the truth is, I have ceased to love her, and you will do me a great favor in taking her. I am here to break off our relations and leave her the honors of the rupture." But no sooner had the naive young Breton closed the door behind him to go home than Conti called for the servants to pack his bags—"by dawn break Beatrice and I have come forever." "You have been duped by Conti," said Camille the next morning to Calyste.

#### Was Liszt Vainglorious?

This scarcely edifying portrait of the "wily musician" in his love affairs is a fit companion piece for Balzac's definition of Liszt in his professional rôle. Here also he is full of insincerities, full of desire for applause and display that tempted him to sacrifice much to brilliancy; he knew with scientific accuracy how to play to the gallery. He was often the musical mountebank, with his handfull of tricks, upon which he could always count upon bringing down the house—"that impassioned artist is as cold as a bell rope. Bearing his hearers to heaven on a song he casts an ecstatic glance at them—he is exulting over their enthusiasm and is also thinking, 'I ate too much macaroni today!'"

"In his art he has that deep Italian jealousy which led the Caronte to murder Piola and stick a stiletto into Paisiello. Terrible eyes burn beneath the warmest comradeship. He knows his weakness and cultivates an appearance of sincerity, and vanity prompts him to play at sentiments far removed from his heart. He smiles at Meyerbeer when he would fain tear him to bits."

VON LENBACH'S FAMOUS PORTRAIT OF LISZT.

This portrait, the most famous of modern German portrait painters, bears a peculiar interest, because von Lenbach was the friend of Liszt. "The noted artist, who was a bricklayer. He was born in 1836 and died in 1904."



Liszt's tendency to take up with every new fad is ridiculed, particularly his connection with the Saint Simonian movement, which held among its tenets that artists were the real high priests of humanity. "He represents himself as receiving his inspirations from heaven. Art is something sacred and saintly to him. Listen—the artist is a missionary. Art is a religion, that has its priests and ought to have its martyrs. Once started on that, he reaches the most disheveled pathos that a German professor of philosophy ever spattered to an audience."

Balzac's personal opinion of Liszt was that he was ridiculous as a man; that he indulged in much high-faloot talk; that he had an exaggerated style of expression in conversation, to which Balzac, in his meetings with the great virtuoso in society, was forced, perhaps, at times to listen. We find this same hyperbole in much of Liszt's literary work.

Balzac has taken this love of display as the dominating note in Liszt's characterization. He has made it the consuming passion of his life, from which the insincerities in his art and life emanated. He has exaggerated these weaknesses, he has allowed the Italian singer scarcely a redeeming quality, treating him, no doubt, from the standpoint of the realistic novelist's creed. No account has been taken of Liszt's many noble qualities, his generosity to his colleagues, his championship of Berlioz and Wagner. But as to Liszt's relations with women there is slight exaggeration, compared with our own Abbe Liszt's periphrastics. "I love them all," he used to say, "but they will not believe it." We all know how they loved him. What man was ever more sought after by women? The attentions received from women by Errary, the pianist in *The Concert*, that amusing play of a few seasons ago, pale into insignificance beside the richer and more varied experiences of the fascinating Liszt. Women strewn flowers in his pathway before his concerts; four of the most beautiful princesses in Europe were photographed as carriages carrying him last on high; and Countess d'Agoult is said to have taken the initiative in their elopement. It is said that Liszt shortly before the event saw with alarm her ardor and tried to cool it, but without success.

"She was," Gamble said, "one of those women who prefer the celebrity of a scandal to a quiet life of tranquil happiness. Her talents (she was known as a novelist under the name of Anna Sten), beauty and fortune had not not given her the notoriety she craved, nor had they enabled her to reign supreme over a salon."

Balzac has painted in Conti, however, a musician of flesh and blood, and has added a real masterpiece to the gallery of novelistic musicians.

## Practicing with One Hand

By Phyll Gordon

The usual reasons for practicing with one hand are well enough known to need no repetition. There is, however, one reason which is generally overlooked, despite its importance. It is that practice with one hand in any act of manual skill improves the ability of the other hand to perform the same act of skill. This has been proved again and again. It has been shown, for instance, that learning to catch with the right hand alternately each of three balls while the other two were in the air improved the ability of the left hand to do the same act.

Applying this knowledge to music, one may believe that continual practice with one hand for several weeks in correct position, or in evenness and precision, or in any of the many problems of piano playing, will make the learning of the same feat by the other hand much easier, besides reducing the time that will have to be spent in this second learning.

It is not necessary to tell the experienced teacher that a saving in energy and time is highly desirable. That much time and energy are lost in the same way to attain a particular accomplishment with both hands at the same time is manifest.

An interesting experiment is to test the ability of the left hand in a certain point of skill, then to give the right hand some weeks of practice in the same point, then to re-test the left hand. The increase in ability is always considerable, even though the left hand had no practice whatever.

As a result we have a fine degree of skill in the right hand and the capability of the left to attain the same degree of skill in about one-third the time given to the other hand.



## Shakespeare's Music the World Over

Shakespeare died three hundred years ago this year and his admirers all over the world have planned elaborate ceremonies in his memory. Even when the great Elizabethan poet did not concern himself with the tone art, there is a melody in his words that seems lost to the poets of to-day. It remained for the Bard of Avon to call music the food of Love. The word music is mentioned 130 times in his plays. There are many excellent books upon the music of Shakespeare's plays but none more interesting than that of Mr. Louis C. Elton, unless it be the delightful collection of extracts from the plays put in calendar form by Sir Frederick Bridge. The following are from one hundred and forty references to music in the plays.

"If Music be the food of Love, play on."  
—*Twelfth Night*.

"Music oft hath such a charm  
To make bad good, and good provoke to harm."  
—*Measure for Measure*, IV, i.

"When love speaks, the voice of all the gods  
Makes Heaven drowsy with the harmony."  
—*Love's Labor Lost*, IV, iii.

"Music to hear, why hear'st thou music sadly?  
Sweets with sweets war not, joy delights in joy."  
—*Poems*.

"In sweet music is such art,  
Killing care and grief of heart  
Fall asleep, or hearing die."  
—*Henry VIII*, III, i.

"The nightingale, if she should sing by day,  
When every goose is cackling, would be thought  
No better musician than the wren.  
How many things by season season'd are  
To their right praise, and true perfection!"  
—*Merchant of Venice*, V, i.

"How sweet sweet music is  
When time is broke, and no proportion kept!  
So is it in the music of men's lives."  
—*Richard II*, V, v.

"Come, let's away to prison:  
We two alone will sing like birds 'i' the cage:  
When thou dost ask me blessing, I'll kneel down  
And ask of thee forgiveness: So we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies!"  
—*King Lear*, V, iii.

"'Tis strange that death should sing—  
I am the cynnet to this pale faint swan  
Who chants a doleful tune to his own death  
And from the organ-pipe of frailty sings  
His soul and body to their lasting rest."  
—*King John*, V, vii.

"The setting sun and music at the close,  
As the last taste of sweets is sweetest last;  
Write in remembrance, more than things long past."  
—*Richard II*, II, i.

## Clara Schumann's Debt to Johannes Brahms

WHEN in 1854 the necessity arose for placing Robert Schumann in an asylum his wife was naturally heart-broken. With her little brood of seven children, the inevitable financial drain upon her resources, to say nothing of the immeasurable distress and horror over the tragic fate of her beloved one, Clara Schumann was never more in need of a friend. This friend she found in Johannes Brahms. Shortly after Robert's death she paid the following tribute to the young genius in a message to her children, published in Berthold Litzmann's *Clara Schumann: An Artist's Life*: "To every man, no matter how unhappy he may be, God sends some comfort, and we are surely meant to enjoy it and to strengthen ourselves by its means. I have you, but you are but children. You hardly knew your dear father, you were still too young to feel deep grief, and thus in those terrible years you could give me no comfort. Hope, indeed, you could bring me, but that was not enough to support me through such agony. Then came Johannes Brahms. Your father loved and admired him, as he did not man except Joachim. He came, like a true friend, to share all my sorrow; he strengthened the heart that threatened to break, he uplifted my mind, he cheered my spirit when—and wherever he could, in short he was my friend in the fullest sense of the word."

To this glowing tribute she added further testimony: "He and Joachim were the only people whom your dear father saw during his illness, and he always received them with evident pleasure so long as his mind was clear. And he did not know Johannes for years as I did. I can truly say, my children, that I never loved any friend as I did him—it is an exquisite harmony of soul. It is not his youth that I love, there is no flattered vanity in my affection. I love his freedom of mind, his wonderfully gifted nature, his noble heart, which I have learned to know as others cannot. 'At times he may seem rough, and the younger musicians feel his superiority of mind—who likes to confess that to himself or to others?' Therefore they do not like him, and Joachim alone openly expresses his admiration, for he is his equal as an artist. They look up to each other with respect. It is an emboding spectacle such as is seldom to be found in this world. Joachim, too, was a true friend to me, and so it was Johannes alone who supported me. Never forget this, dear children, and always have a grateful heart for this friend, for a friend he will certainly be for you, too. Believe what your mother tells you, and do not listen to petty and envious souls who grudge him my love and friendship, and therefore try to impugn or even cast aspersions on our relations, which they cannot, or will not, understand."

## As in a Looking Glass!

By L. D. Andrews

It is a fact patent to all that an object looks very different when viewed from above than when viewed from a point on the same level as the object itself. The player at the piano views his hands from above, and adjusts their position to accord as closely as possible with his idea—or his teacher's idea—of a normal hand position. Yet the one who actually judges whether or not the hand position is correct generally views the hands from the side.

In order that the pupil may see for himself how his hands look from the side—and how his body looks too—I have used a little device for accomplishing this result. On the wall, by the side of the piano, I have hung a mirror at such a height and angle that the player sees himself as does a person sitting several feet from his side. Since he gets a side view of himself, any errors in position—round shoulders, too low or too high seat, poor hand position, etc.—are far more glaringly apparent to the pupil than they would otherwise be. When a closer view of the hands is desired, I adjust a small mirror, about six inches by three inches, on the end of the piano so that the hand itself is seen.

This way of examining one's self has several advantages. On account of its novelty, it appeals to most pupils. They are more anxious to do things correctly since they see themselves as others see them—perhaps their pride and vanity assert themselves somewhat. And though they actually see their hands, they do not feel the inconvenient habit of gluing their eyes on the keyboard.

## Muscular Mastery of the Keyboard

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—*Editor of THE ETUDE*.

Even Tone is another most difficult object to strive for in playing scales. For the human hand is physically so constituted that certain of the fingers are weaker than the others. Namely, the fourth and fifth, are the weak ones, and the first, second and third the strong ones. From this fact ensues the natural consequence that the notes struck by the first, second and third fingers are liable to be louder and firmer in tone than those upon which fourth and fifth fall. This weakness can only be corrected by pressure from the forearm transmitted to the fingers, as I have already insisted upon when speaking of the articulation in five-finger exercises. The pressure is here used as an equalizer, in this fashion, that the vicious habit of the pressure having been established by practice, it works upon the mind and forces the performer unconsciously to give an extra compensatory pressure to the weaker fingers, according as he detects by his ear that they require it. This equalizing of the tone by pressure serves again to illustrate how the theory of its administration through the forearm, working upon the fingers, establishes absolute control of the muscles, not so much by its direct action on the fingers as by its indirect stimulus to the mind, which through it becomes conscious that it has work to do, and is alert to command the muscles properly. The principle is similar to that of the well-known physical trainer Sandow, in advocating the use of springs inside the dumbbells his pupils work with. It is not the pressing upon the springs themselves which is necessary to obtain a good result, but the action on the mind while doing so, which excites it to think during the work, and prevent what is being exercised from being merely mechanical action. Later on it will be seen how vital a part of piano technique this control of the muscles by the mind is, constituting, as it does, the principle upon which is based the imparting of light and shade, gradations of expression and tempo, in fact the life which changes the sounds of the mechanical instrument into music.

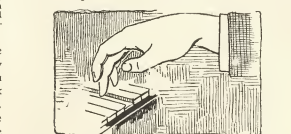
### Daily Scales and Arpeggios

Scales should be played every day and in all tonalities. Upon the title notes the fingers must be slightly extended, as it will be found difficult to keep them quite as rounded as on the white ones, owing to the lack of space. Finally, it is important in practicing scales that they should be played absolutely correctly, therefore it is always best to practice each hand separately.

In some ways smoothness is even more difficult to master in arpeggios than in scales, as in them the intervals necessitate wide jumps, which have to be negotiated. I will take the arpeggio in the common form of C major in the right hand, to illustrate the method which I have found very successful with students.

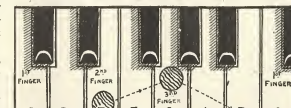
The idea is the same as in the scale. The problem which presents itself is how to smooth over the jump between G and C. On the accompanying diagram I form the attempt to show, by the small lines underneath the notes, how the finger which falls just before the thumb

(in this case it is the third, on G) is raised from the wrist and inclined towards the direction to which the hand has to proceed. Thus:



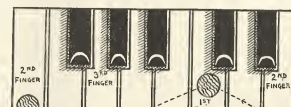
Right Hand Arpeggio, C Major  
C. E. G. C. E. G. C.  
(1). 2. 3. (1). 2. 3. (1).  
Thumb. Thumb. Thumb.

This third finger should be placed upon the note exactly one and three-quarter inches longer away from the edge of the key, towards the back of the keyboard, and the thumb should fall underneath it upon G, just the length of its own nail away from the key edge, that is about a quarter of an inch. Thus:



Arpeggio, C Major, Left Hand ascending, showing relative positions of the thumb and fingers.  
Arrow shows direction.

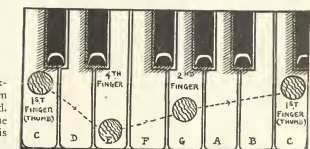
Coming down the position is reversed, as follows: The thumb falls upon the note at the one and three-quarter-inch position from the edge of the key, when it is lifted up by the wrist movement, and the third or fourth finger, as the case may be, then falls over the thumb on to the note below, about one-quarter inch from the edge of the key. Thus:



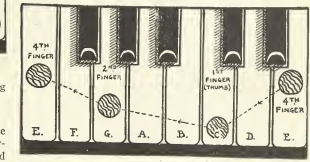
Arpeggio, C Major, Right Hand descending (starting from right of diagram), beginning with 2d finger

on E, so as to show relative position of the fingers used.

The movement of the wrist makes for smoothness at the jump and helps to prepare the hand for the next position. The principle is similar in both hands as in the scales, only reversed in the left, that is to say, when the left hand ascends the thumb is lifted by the wrist and placed one and a quarter inches from the end of the key, while going down it is the third or fourth finger which assumes that position, the thumb falling on the key at the quarter inch from the end of the key, as in the ascending right hand arpeggio.



Arpeggio, C Major, Left Hand ascending, beginning with the thumb on C, so as to show the relative positions of the other fingers.



Arpeggio, C Major, Left Hand descending (starting from right of diagram), beginning with the 4th finger on E, so as to show the relative position of the fingers used.

Exactly the same rules apply in all the varieties of Arpeggio Playing.

It is absolutely imperative for students who wish to acquire any proficiency in pianoforte playing to practice a good amount of scales and arpeggios every day, for these difficulties are the A, B, C of the piano, without which no one can get on. Therefore, he who starts his work regularly and thoroughly every morning with a course of scales and arpeggios will gradually find a fine easy technique coming to him and a mastery over the keyboard which will be of inestimable advantage to him when he starts investigating the treasure house of pianoforte literature.















"Many writers who make a profound contemporar

What of Rubinstein. I don't think any one ever tried harder than Rubinstein to stand in the front rank as a composer. Now Rubinstein had every reason to be encouraged in regard to his greatness and immortality as a composer, as far as the favor and endorsement of the public was concerned. Rubinstein was constitutionally orthodox as a composer and so was decidedly opposed to the arch heretics, his great contemporaries Wagner, Liszt and Berlioz, and yet the last three of these three has grown steadily brighter, while Rubinstein's glory has almost faded out. His *Symphony in C major*, the *Ocean Symphony*, was his

Raff and Tschaikowsky

A word about Raff (1822-1882). I well remember when on the music committee of the Philadelphia Orchestra in the late seventies there was such a clamor for his *Leonora* that the orchestra had to give it twice. I was not there. His *Symphony in Wald* was also received with acclaim and enthusiasm. His name was seen on programs on all sides. His concertos, especially the one in D, were very often played on the piano pieces. All there is left of Raff is a few glorious lion-like, invincible and uncomparable *Rhapsodies*. All there is left is his *Symphony in Wald*, *Leonora*, and a minor concerto to tell the story of former grandeur. All this reminds me so much of Tchaikowsky (1840-93) to-day. His *Symphony Pathétique* bears the same relation to his *Wald* as *Leonora* bears to his *Symphony in Wald*. In this day, a comparatively few years ago, there are those whose greatness and immortality in Tchaikowsky just as it was predicated in Raff's case. I believe we have taken the same term to denote greatness and immortality and am not present in Tchaikowsky's case more than in that of Raff, and as time goes on I feel very certain this is the way it will work out.

What is the meaning forward? Have we eyes in the front of our heads?

There is much difference of opinion and much bickering in regard to the best means to be employed to obtain the desired results and as to the amount and kind of sentiment which it is requisite or even permissible to express. Some stand for an exact unwavering adherence to and reproduction of what are supposed to have been the ideas and feelings of the composer, as indicated by the often faulty and always inadequate marks of expression on the pages of music. This they term a scholarly objective interpretation, a laudable fidelity to the composer's intention, though it may be and usually is as cold as a refrigerating plant, as dry as a last year's cornstalk and as uninteresting as a rail fence.

Others demand free rein for the individuality of the player and clamor hotly for the dominant personal note or as they express it, the putting of one's self into the music wholly, irrespective of the fact that one may be at the time or for that matter at all times, completely out of harmony with the composer's temperamental and intellectual attributes and the particular mood he is voicing.

I once heard a pianist play Schumann's *Des Abends* fortissimo and presto throughout, because as he said he felt it that way. He might as well paint a soft summer afternoon with screaming scarlet and funeral black, because forsooth the scene reminded him of a personal tragedy which drove him to despair and made him see red.

Some players insist that all music should glow and throb with passionate fervor, all else seeming to them tame and dull; while still others talk learnedly of classic repose and modest, dignified self-restraint, claiming that it is indicative to reveal one's own feelings or to wear one's heart on his sleeve.

So the conflicting theories and ideals are bandied about and discussed pro and con until the poor student of music knows not where he stands or which path to follow, too often trying a different one with each new teacher and arriving nowhere.

However, while the precise quality and quantity of sentiment permissible and the limits within which it may be expressed, without violating the sacred laws of artistic decorum, are points on which hardly two agree, on one thing all seem unanimous, at least as far as

WHENEVER I give a children's recital, all have to memorize their pieces. In order to have the pupils memorize their pieces quickly and well, I pin up in my studio a list of the names of those who have finished first. All work hard not to be last. After all have memorized their pieces I pin up a list as follows:

(Names of Pupils)  
LESS THAN FIVE MISTAKES  
(Names of Pupils)  
MORE THAN FIVE MISTAKES  
(Names of Pupils)  
MORE THAN TEN MISTAKES  
(Names of Pupils)

This always makes the pupils try very much harder than if they do not know how the rest are progressing.—R. J. R.

After ten years spent in teaching many small pupils I found my right shoulder quite a little higher and my left lower. This is not a condition to cultivate, but it was caused by leaning over so much with the pupils on one side. The remedy is to form the habit of sitting upon alternate sides of different pupils at different lessons. That is, with one pupil sit upon the left side of the pupil and with the next pupil sit upon the right side.—N. W.

When in Vienna studying I stayed at a pension that had a musical custom we, in this country, ought to adopt. In a very conspicuous place in the general hall a bulletin board held up to our notice posters of all the forthcoming musical events. In this way we knew exactly what was coming, when it was due and our memories were wisely jogged in time to get good seats. As a result of this I have now in my studio an announcement board upon which I post concert notices and urge all pupils to attend. It helps create that much talked of European musical atmosphere.—L. R.

Go catch a yoo goose is a game which my little folks like very much. On a table I place a number of cards, with staffs, each bearing one note. I stand at the piano, one of the older children is at the blackboard, and the others line up across the room from the piano. A note is drawn on the board; as soon as each child recognizes the note he runs to find it on the piano; as soon as he finds it I speak his name, and then he runs to find the card bearing that note on the table. The first child to find the card brings it to me for verification. When a "yoo goose" which I have pursued and caught. When one of the four cards, he or she is "out," thus giving the slower children a chance. Not more than ten or a dozen should play this game, or roughness and confusion will result.

M. D. MINN.

A LITTLE pupil of mine seemed incapable of remembering her next lesson was to be. Next time I went to town. Before, I bought a little blue pad of paper, about two and a half by four inches in size. Each time she comes, her lesson (and the date it is given) is written out for her on a sheet from the pad, and this is fastened with a small clasp on the page of her exercise book. As each lesson is completed the little blue sheet is fastened in the back of the book, for future reference. By this means the pupil's book is kept more tidy, prevents forgetfulness, and keeps a record of past work which is often very useful.—M. D.

Draw on a piece of paper a number of squares—many as there are measures in the section of piece being studied. At the same time number the measures and squares to correspond. Then carefully go over the piece, and in every measure where a mistake appears mark with a pencil a cross in the corresponding square. Then, as you overcome the mistakes, erase the cross. When the piece is finished, the squares will be left until a clean sheet is shown. Thus at a glance you may see what you have accomplished and avoid the mistake of practicing too much on familiar phrases and neglecting those which are unfamiliar.—G. F.

Never using words when teaching children. They do not always ask the teacher to explain, but wait till they get home where they can "ask" their mother. "It is rigid" when you mean stiff. "Have a loose wrist" is better than *flexible* or *pliable*. At the same time longer words may be better understood so that the words in current use are gradually acquired. Music has enough complications as it is, without adding the complications of a language. I have heard a mother tell her child to go to the dictionary with the result that the child always went instead of asking her mother. This did not prove an unmixing of the two languages. The child never got the words and are not always simple enough for children to understand. Children often appear to be stubborn or stupid, when the trouble really is that they are not able to find the word which they mean. I have heard without meaning—Miss J. O. Y.

If you travel during the summer and visit various cities while on your vacation, instead of buying the cheap articles offered to tourists as "souvenirs" purchase a good piece of music or a book, writing on it your name, the place where you bought it and the date. You will soon have a "souvenir" collection of good music that you will greatly appreciate.

musicians have obtained double service from my *Erzue* since I adopted the following plan. I keep a little notebook handy while looking through each new issue, and whenever I come to an article that will be of future help to me, I make a note of it in the book as follows. *How Classification Helps in Music Study*, JAN., 1915, page 19. I also keep on hand a supply of postal cards and answer such advertisements as appeal to my possible need for receiving catalogs and literature informing me of new publications, new aids for teaching and study, and new musical supplies in general, essential knowledge to a teacher's success.

At a recent recital the children came in costume suggestive of the piece of music they played, which added considerable novelty to the affair. In cases where this could not be applied they might dress in costume of the country in which the composer was born.—G. J. F.

For such musical art seems to consist of but three elements, noise, speed and endurance, and the piano is merely an ingenious piece of mechanism devised for the purpose of displaying digital dexterity and muscular development. Hence their insistent clamor for technique and always more technique. Unfortunately this attitude is to be found in high places in the profession, among those often whose opinion and example carry weight, to the detriment of music, progress and interest among the masses of the public and tending to render the piano the most unpopular of instruments.

It must be remembered that sentiment is art, like many of the highest things in life, such as love, honor, truth, fidelity and generosity, are sneered at and reviled only by those who are incapable of feeling them. I am prepared to assert unreservedly and to maintain against all comers that there is and can be no excess of sentiment, or what is known as sentimentality, in piano playing, though the lack of it often bores us to extinction in what is otherwise a faultless performance. I say performance advisedly. It is that and nothing more, interesting if at all merely from a mechanical standpoint, for lack of just that much-decried sentiment.

It is absurd to claim that an artist can have too much of it as to say that a locomotive or an automobile can have too much power. It is only when the power is misused or uncontrolled that it becomes dangerous. Emotion is the motive energy, the first essential of all really artistic achievement. Only when misguided and improperly expressed does it interfere with the highest success.

What is called excess of emotion is simply lack of taste and training in its manifestation. When we hear an amateur or an underdone, inexperienced pro-

fessional producing all sorts of exaggerated and in-artistic effects, by extreme and unwarranted changes of tempo and tone power, by excessive use of the rubato, by sudden thunderous outbursts and surprising sotto voce whispers, not in the least called for or indicated in the music, by detestable accelerandos and soul-splitting retards in the wrong places; in a word, by the misuse of all the recognized means of expression, it does not indicate an overabundance of emotionality in the player, but simply that his emotions are undisciplined and chaotic, his taste crude, and above all his means of expression defective.

What he needs is not the stamping out of all feeling, the scorching of sentiment from his soul with the searing irons of ridicule and sneering criticism, but careful and considerate guiding and training of such feeling as he possesses, help in the fuller and deeper appreciation of true sentiment and above all help in perfecting his sense of security. Hence he needs to have his taste refined and educated, his sense of proportion awakened, his musical intelligence broadened, till he can grasp a composition as a whole, with all its inter-related parts taking their proper place and importance with regard to each other and the complete work, not as a succession of incoherent fragments. It is not sentimentality that ails him but lack of balance and clarity of insight and the ability to express himself strongly.

We may be very sure that the writer of any composition which has survived the hour of its birth had plenty of fervor, if he were not in a "fine frenzy." Had he been in the mood which some musicians would have us preserve while playing and produce in an audience, most certainly he would never have been striving to express himself in the language of tone. He would have been reading a newspaper or taking a nap.

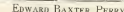
like a monkey, shouts his conjunctions and whispers his verbs, stops at the end of a would-be impressive sentence for rhetorical effect long enough for the audience to go out and get a drink, and rushes through the next few sentences so fast that the words are unintelligible, we do not say that he has or expresses too much emotion, but that he is devoid of sense and has not the rudiments of really effective delivery. He is not sentimental.

The laws governing declamation and musical interpretation are practically identical and if they are duly regarded, the effectiveness of both will be in exact proportion to the intensity of the emotion back of them.

I once heard Liszt say at a lesson "If you would agreeably warm your audience, you must yourself be white hot." The most successful players of every generation have been those of greatest emotional power, supplemented of course by an adequate technique and cultured taste.

Why then should we fear to be called sentimental? It is really the highest of tribute, although the term has been abused till it comes to us charged with unjust opprobrium. It is derived from the French verb *sentir*, to feel, and means only that we are capable of feeling, and feeling is the soul of all true art, the impelling force of all high action and must antedate both.

Let us have sentiment then by all means, in preference to hide-bound pedantry and frozen stolidity. To my thinking the greatest man is not he who can accomplish the most in a practical way, nor even he who can think most clearly and profoundly, though I duly honor these, but rather the man who is emotionally most highly endowed. It is the small but gifted class of such men which has given to the world its poets, its composers, its heroes and patriots and its religious leaders.





## Credits for Musical Work in Our Public Schools

By Edward Baxter Perry

[Mr. Perry here deals with those schools which have adopted the plan of employing materials issued by different publishers. The schools to be dealt with are the ones upon the schools to the exclusion of all others but the outcome of all earnest educators.—BAXTER OF THE ETUDE.]

A MOVEMENT is being strongly agitated in Kansas City and some other of the most progressive centers of education in the west to inaugurate a system of credits or marks, to be given to pupils who seek to learn, correspond to and identical with those given for work in other studies. Such credit marks are not merely for work done in the school under the regular teachers and musical supervisors, but also for legitimate and useful studies under private teachers out of school hours, who have a good and recognized standing in the profession.

This is an encouraging sign of the times and the value and importance of such a system cannot be too strongly emphasized. First, because it places the serious study of music on a par with other lines of intellectual effort and development, as an equal factor in the education and the acquisition of a liberal education, because it would stimulate both pupils and teachers to make it really such by forcing them to treat music seriously, to put into it the same mental effort and concentration which they have to put into their other studies, to pass examinations successfully, and giving them the same definite standard to work toward and for, instead of regarding it as merely a superficial and pleasure-giving accomplishment; third, because such a system of mental music is concerned it is the best manual training known.

Why teach your boys to use tools and your girls to make baskets? Or are you training them all to be carpenters and basket-makers as a vocation? Or are you penitents teaching them to use their hands intelligently and dexterously, to establish the correlation of brain and muscles?

It is hard to make some school men realize that the proper study of music is an education, not a pastime, and the most exacting and intensive education of every faculty and capacity, mental, emotional, nervous and muscular. They say or feel that it is a waste of money to be able to play or sing a few little pieces more or less satisfactorily. In some, perhaps many cases, this is only too true, but if teaching and study are properly conducted, the results are far more important and far-reaching.

Merely learning to play scales accurately and rapidly on any instrument demands more exact and instantaneous coordination of brain impulses, muscular transmission and responsive muscular action than any form of manual training yet devised. The motions must be ten times more swift, more exact and more carefully controlled than in any kind of basketry or fancy work ever contrived. It develops also will power, patience, self-control and especially if done without printed notes, as it should be, much discriminating intelligence.

If any professor of mathematics or physiology doubts this, let him learn to make, even without sounding, the notes in half a dozen minor scales, and he will find that he is up against a problem a degree or two more difficult than any he ever pronounced in his classroom. I cult than any he ever pronounced in his classroom.

Again, an even fairly knowledgeable interpretation of any good composition, however technically simple, requires the relation and balance of parts, and above and beyond all these the development and control of the emotions, to perceive and reproduce the composer's mood and intention. This latter is a phase of education sadly neglected in our country.

But, it may be said, music is an art, not an exact science. How can the examinations be made scientific and the marks be accurate or just? Methods differ. It is true the task may not be easy, but it can be accomplished. I have had years of experience as Visiting Examiner in various schools and colleges. I suggest that the examinations be appointed to pass out of the hands of all pupils, consisting of the Musical Supervisor in the schools and two or more disinterested teachers of standing in the city.

Let each pupil play or sing a few scales and exercises in two or more compositions of different styles or moods. Then let each of the committee mark the work to the best of his judgment, on three separate counts

on a scale of ten: on technique, which is, roughly speaking, the ability to play or sing a series of notes accurately at a given rate of speed, and let the metronome regulate the rate for each grade; on tone quality, that is, the kind of sounds produced, and on interpretation, which is simply the approximate rendition of the composer's thought or emotion.

Then let each member of the committee average the percentages and finally take the three series of marks and average them. The results will be a fairly accurate average of the work done, even if sometimes incorrect.

It must be remembered that marks in themselves are of no real value or importance; but as a stimulus to better work, definite to be striven for, as a stimulus to progress, to be reached and passed by those who can only see a mile ahead, they are of vital significance.

The plan suggested if adopted would raise the standard of music and its estimation in the community, help the students to do better work, and make for general culture, of which we all have at present very little in our practical America of to-day.

## The Kansas Study Credit Plan

The preceding article by Mr. Perry indicates the need for credits for musical work. The plan followed in Kansas has resulted in issuing between two and three hundred certificates of accreditation to teachers. The plan followed is outlined in a Blue Book recently published by the Kansas State Music Teachers' Association. The Kansas educators have wisely avoided falling into the mire of commercialism, which might easily have been the case had they adopted one proprietary system to the exclusion of all others. The school book scandals, which have been some of the ugliest examples of graft legislation in our country, have been due to the nefarious plan of permitting publishing firms to make the use of their books compulsory.

As system is behind every successful business enterprise, so it is essential in studying and teaching. Theology, medicine, law or any other branch of learning. This fact is not one that has been discovered in recent years, as all successful universities, colleges and other places of learning have demonstrated. Our public schools are based on system, and every successful private school and private teacher has a system. System is not a cut-and-dried formula to which one is adhered, or one to which one is forced whether it fits them and they fit it or not, but an intelligent mode of procedure which, by experience, has been found to bring the best results when applied to the needs of the pupil. The one who gains the most by such a course is the pupil himself, for there is no longer any danger of haphazard, aimless experimenting.

The superintendents of public schools and principals of high schools of the state of Kansas have desired for some years to allow credit in the schools under their charge for music study done outside of school hours and under the instruction of teachers not directly subject to their control. It was felt that such a course is not the instruction received outside the school was of such a quality that it merited recognition by the public authorities, it was felt that it was of the present. Blue book which pupils should receive credits and which not.

The system of credits has been under discussion among progressive teachers of music all over the United States. The various state associations have taken up the definite action in the matter, while all are agreed that there should be such a system. The state association of Kansas at its last two annual meetings discussed the matter and the result of the discussion and the work accomplished by the committees appointed for the purpose of drafting the courses. It will be seen that this is not the work of a few moments, but a moment set of courses is not the result of experience, deliberation, discussion and earnest labor on the part of people who have devoted, and are yet devoting the best years of their lives to the study of how to teach music in the present. But only by following it to the letter good results can be obtained; but any musician will readily see, that it is assembled from the best and most authoritative sources, and contains the best of the content of the most expert composers arranged in the order which, in the opinion of leading teachers the world over, is likely to produce the best results. In the very nature of things all teachers must necessarily use some of this material with all pupils,

and it is arranged in this order not as an iron-clad rule that must be followed in detail with each pupil, but simply as a standard to which all experienced and competent teachers unconsciously adhere, and which the younger and less experienced can safely follow as a guide and goal. These courses will prove a special model of being and guide for teachers, and already they have been enthusiastically received by them.

No arbitrary, dictatorial or narrow spirit, and no mercenary motives will be discovered in these courses. It will be found that this work is so broad, indubitable and flexible, that it will fit all pupils and all teachers, yet so carefully planned and prepared that the most indifferent teacher or pupil can easily improve his work by following it.

No particular publisher, author, method or school has been favored in these courses, and there is absolutely no expense of any kind or to anyone connected with their use.

## Ten Commandments for Young Composers

1. Don't try to break into print with mediocre stuff. I did it, and it took a while to live it down.

2. Don't try to compose the smaller forms before you've mastered work of the smaller forms. You've mastered work of the smaller forms.

3. Don't call the publishers fools for rejecting your first manuscripts. They are human, they often make big mistakes, but they are ANXIOUS to accept works which "get across." Remember that.

4. Don't try to market orchestra works and chamber music until those who have exploited your works have really made a success with your more unpretentious works. Were they to break this they would soon lose cause with Duni's and Braids'.

5. Don't try to set to music *The Night Has a Thousand Eyes* and *The Sweetest Flower That Grows*. Other composers have succeeded with these poems, and your own efforts might precipitate an anti-climax.

6. Don't try to set to music *The Night Has a Thousand Eyes* and *The Sweetest Flower That Grows*. Other composers have succeeded with these poems, and your own efforts might precipitate an anti-climax.

7. Don't (if you are doing songs) set to music anything but singable English. Many poems are highly poetic, but they are not singable.

8. Don't try to compose before you've had a good harmonic foundation. This may be inborn and it may be acquired.

9. Don't be influenced too much by foreign composers either in style or conception. Endeavor to maintain a decent perspective, but above all try, for heaven's sake, to be yourself!

10. Don't be jealous of other composers.—CHARLES WAKFIELD CARMAN in *The Los Angeles Examiner*.

## The Blindness of Bach

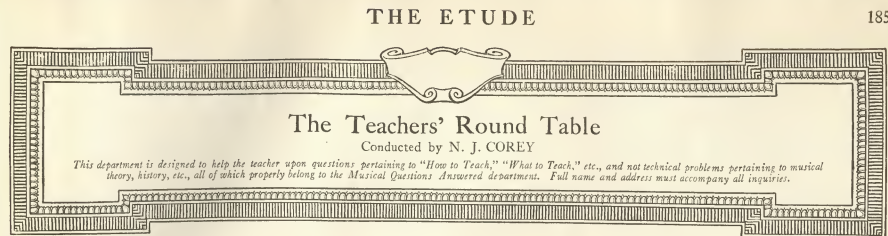
The fact that John Sebastian Bach went blind toward the end of his life is well known. The blindness was due, says William Wallace, in his book, *The Musical Fable*, to the operation known as "couching," an operation for cataract. Bach was operated upon by Taylor, an Englishman, who had previously operated on Handel for defective eyesight, with unfortunate results. The operation was done through a "couching," by which the posterior capsule of the opaque lens was ruptured so as to permit the lens to fall back into the vitreous. The removal of the opacity admitted light to the retina, and the patient was able to perceive objects with the aid of spectacles—which replaced the absent lens. The opaque lens, in escaping to the posterior chamber or vitreous, lay against the iris in the "danger zone" of the eye-ball. "It is not to be wondered at," comments Mr. Wallace, "that blindness resulted."

## The Sanctity of Music

I often think of music as a soul-language; it utters what words cannot express. Is it possible that music shall be the language of heaven, and that thereby our daily work will be glorified and praised?

No matter what definition of music we may give, so much is sure, that the essence of art is love. It comes from God, hence it leads back to God, and its mission here can only be that of peace.

Let us accept music as a gift, a most precious gift of God; let us study it with reverence; let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God, and which leads to God.—CARL MRAZ.



Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," and, and technical problems pertaining to musical theory, history, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

## Technique Manuals

"At what stage in the pupil's progress should Mason's *Technique* be taken up? Can the Mason of *Philippe* (technique) manuals be used with pupils in the fourth or fifth grades?" M. W.

Mason intended that the elementary principles of his system should be applied from the beginning. Manuals of technique should not be looked upon as instruction books, but compendiums in which teachers may find material to use in the treatment of their pupils' needs at any stage of their progress. I have known a number of blundering teachers starting pupils at the beginning of Mason's four volumes with the intention of taking them right through just as they would a collection of etudes; a fatal lack of understanding. Both systems of technique that you mention are intended to be used at all stages of a student's development. The practice of scales and arpeggios, in their multitudinous forms, should be employed for years, not weeks. No pupil in the fourth and fifth grades can possibly have mastered the scales in double thirds and sixths, and these are as a matter of course a part of the study in both systems. Then there is the treatment of octaves which requires great advancement to fully master. You should make also certain that you thoroughly understand Mason's system. If you have no teacher to explain it, you should read each and every paragraph of reading matter, not once, but many times very thoughtfully, in your endeavor to understand the entire meaning.

There are many of the principles that might prove useless to your pupils if introduced too early in their development.

## Hands and Wrists Level

"Am I right to ask my beginners to hold their hands and wrists level, and strike the keys with a finger touch on the tips, holding the first knuckle firmly, and touching the various other touches as they become more advanced? Some teachers who claim to be teaching the same method I am dispute due and maintain the wrist should be low." N. J.

Your method will ensure a correct beginning for your pupils. I have never liked the low wrist position, for I have seen so many who have been started in that manner whose hands dragged heavily on their fingers. They seemed never to be able to acquire supple action, but as they showed a tendency to pull on their fingers as they moved, the hand was a dead weight. When the hand and wrist are on a level, and the fingers rounded, it is a natural up and down motion that produces the sound, pressing the keys directly down. Lower the wrist and the hand will move naturally the same way, and the finger will slide along the surface of the key, showing that a pulling, or "clawing" motion as some call it, must be used, in order to direct the keys.

## For the Frivolous

"What pieces and exercises should I give to a pupil who is fifteen years old, has studied two years, and is more than ordinarily gifted, but says he can't practice for slow music, and prefers to play fast? His mother says he is a course laid out for him, and the ordinary materials would not be so successful with him." M. W.

Such pupils are not at all uncommon, and are often a problem in more ways than one. Such a boy would doubtless maintain his rights to be taught that which he desired to learn, and while he is not old enough to have an opinion worthy of respect, yet cannot he honor such an opinion upon him that which he hates. To put him sometimes to the test, and to give him others in the class, who may think for the moment their music is not so interesting as his, especially in a community where every pupil knows what all the others are doing. Not a humorist, but to a certain degree, at least, may mean that a pupil will be lost. It will be a good plan to have an understanding with

his parents. If they wish his taste to be developed, you will have to try and pull him along as best you may, using as few exercises and etudes as possible.

Similar movements from sonatas, and pieces of a similar character, may be used for study, and will exercise an influence on his taste. Some of the following pieces may serve to keep him interested: *The Barn Dance*, Sanford; *Sailor Song and Hornpipe*, Kolling; *Budiniere Valse*, Horvath; *The Monkey and the Elephant*, Mayrho; *Croqueton*, Farrar; *Drum and Bugle Fanfare*, Lerman; *Le Carillon*, Philippe; *Brilliant*, Binquet; *The Regiment*, Passer; *Schleifer*, Binquet; *In High Spirits*, Sartorio; *To Springtime*, Eggeling; *Dance of the Midgits*, Cadman. Pieces like the last two are good finger practice. In using such music, however, try and intersperse with it pieces of a higher grade, so as gradually to lead to something better.

## Resuming Practice

"I am unable to employ a teacher, but wish to resume practice alone. Can I play short-grade music freely well? What studies should I use? I have not been practicing for five years."

"In two hours practice daily would you?"

"Would you recommend all slow practice?"

"4. Would you insist upon my memorizing when I am receding?"

"5. Should the little finger be as curved as the others, and the knuckle kept as high?"

"6. Should the thumb be held straight or slightly curved?" F. C. M.

1. If you are out of practice it will be well to do some reviewing first. Czerny-Lieblich, Books 2 and 3 will be admirable for this, as well as Heller Op. 46 and 47. See to your finger action in this practice, that your hands are flexible and loose. Stiffness and strain will ruin your progress later. Doering's *Octave Studies* may be practiced. Take up Cramer and then Clementi, selecting the best. Kullak's *School of Octaves* may come later, and Moscheles Op. 70.

2. Two hours of intelligent practice will accomplish more than twice that amount in the careless manner of many students. Whatever you do, practice with active intelligence.

3. Slow practice at first, and then work up to proper tempo.

4. A half hour extra spent in memorizing every day will improve your musicianship wonderfully. Begin with simple things.

5. The little finger is shorter and naturally cannot move as far as the longer ones, and the knuckle joint lies a little lower.

6. The thumb should be straight when the hand is extended, but in close position the point may turn very slightly towards the palm.

## Scales in Sixths and Thirds

"Is there a uniform formula for fingering scales in sixths and thirds? Also in fourths and fifths?"

"The whole idea is no more fingerings than it is fingering."

"The whole idea is no more fingerings than it is fingering."

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with sixths, but this is an effect you can conquer when you encounter it.

All stops on an organ are wind pipes. You probably mean flue pipes instead of wind. Sound in reed pipes is produced by the vibration of reeds; in flue pipes by the wind passing through a fissure and striking against an edge above. Common reed stops are, oboe, corneopane, trumpet, clarinet and vox humana. Flue stops, diapason, gamla, flue, melodia, bourdon, dulciana, and innumerable others.

## Laziness

"A. In using Mason's *Technique* and *Technique* should the exercises for scales in Part II be given before actual practice on the scales begins?"

"B. How shall I deal with a lazy and indifferent pupil who persists in testing his notes invariance in pieces, both old and new? It is not a question of not knowing, but a pure case of laziness." W. H.

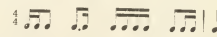
A. Certainly, preparatory exercises should always precede that for which they are intended to prepare the way.

B. I have never known of a cure for laziness having been discovered through all the ages. Even the scourge and the lash have never cured, only kept the victim temporarily employed through fear. Even if such harsh treatment had ever been known to cure it, it is not likely that you would be allowed to spank your pupils, or you might wish to do. When Nature leaves any of her works incomplete, it is very difficult to finish the job. A lazy man is nothing more than an incomplete effort of Nature. There is no prescription that can be given. The lazy person never shows true signs of life except when thoroughly interested in something. With such a pupil you can only do your best to interest the boy, and constantly urge him. Beyond this you cannot be held responsible.

## Counting

"What is your opinion upon using the word 'and' for counting in teaching beginners? Is there any good reason why it should not be done?" M. H.

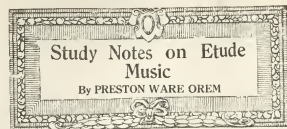
Any reasonable assistance that can be devised for helping beginners over hard places is perfectly legitimate. The French use a system of syllables for teaching time values, a mental conception of every conceivable arrangement of notes within the measure being first obtained by adjusting the syllables to the rhythmic groups, and speaking them until the time is over. For example, in two-four measure, Ta-Te (pronounced Tay). If the first beat is divided into two eighths, the syllables will be Ta-fa. If the first beat is divided into four sixteenths, Ta-fa-na. Ta-fa-na. The syllable for the third beat is To; for the fourth, Ti (pronounced Tee). For any arrangement of each beat when subdivided, the syllables are arranged in fit accordance. For example, the following rhythmic arrangement of a measure,



would be spoken, Ta-fa-na, Ta-fa-na, To-to-fa-na, Ti-fa-na. The use of any of these syllables should be discarded as soon as the pupil can play the time correctly without them. Pupils are apt to give the full time beat to every syllable, which may be guarded against. For instance, with the word "and," in two-four time, they will really make it four-four time by making the syllable "and" of the same time value as the other notes. Guard carefully in common time, where the syllable is learned, drop the word "and," although it will give them some trouble.



## THE ETUDE



## MARCHIE A LA TURQUE—BEEHOVEN—RUBINSTEIN.

This famous number is to be found in the repertoire of every concert pianist. Beethoven's *Turkish March* as found in the *Ruins of Athens* is one of the most genial and characteristic of the great master's inspirations. As transcribed by Rubinstein it makes a wonderfully telling piano solo, affording opportunity of bringing out all the tonal qualities of the instrument, from the softest *pianissimo* to the most ponderous *fortissimo*. It is treated in the nature of a "Patrol," beginning as softly as possible, as though approaching from a distance, then working up to a tremendous climax, and gradually dying away, as though retreating. It affords excellent practice in arm work and control throughout. Grade 7.

**FRAGRANCE FROM THE GARDEN—M. PESSE.**  
Maurice Pesse is a contemporary French composer of high attainments. His piano pieces are just beginning to be popular. *Fragrance from the Garden* is written in the modern impressionistic style. It will require lightness and delicacy of treatment throughout, but the various themes must be made to sing out clearly against the shimmering harmonic background. Grade 6.

## IDYLLE IMPROMPTU—TH. LACK.

Theodore Lack's *Idylle*, which was written some years ago is still a universally popular piano piece. His *Idylle Impromptu* recently composed is an excellent companion piece to the foregoing number. It is much in the same style, but a trifle more elaborate in treatment and with somewhat richer harmonic effects. It is a drawing-room piece of the very highest class. It should be played in a refined and expressive manner. Grade 4.

## IN FOND REMEMBRANCE—J. R. MORRIS.

Mr. J. R. Morris is an American composer, who has a number of successful works to his credit. His *In Fond Remembrance* is a lyric piece or song without words in the style which has been made popular by Grieg and others. In this number will be found expressive themes and considerable richness of harmonic treatment. In order to gain the best effect the inner voices must be well brought out. Grade 4.

## VALSE BIJOU—E. KRONKE.

E. Kronke is a contemporary German pianist, composer and teacher, whose work has attracted favorable notice. *Valse bijou* is one of his most recent shorter compositions. It is in idealized waltz form, original in melody and with very interesting harmonies. It should be played clearly and with full tone, bringing out all the voices distinctly, with due attention to the dynamic effects. Grade 3½.

## RECOLLECTIONS OF SEVILLE—WM. FINK.

Wilhelm Fink is a veteran German teacher and composer, whose compositions have been popular for many years. *Recollections of Seville* is an excellent teaching or recital piece, in which the characteristic rhythm of the bolero is employed throughout. This refers to the repeated chords in eighth notes in the left hand with the two sixteenths occurring always on the second half of the first beat. This rhythmic figure must be brought out crisply and with good accentuation, in order to give the real characteristic effect. Grade 3½.

## INDIAN LOVE SONG—C. W. CADMAN.

Among a number of American composers who have been studying Indian music and introducing Indian themes into their works Mr. Charles W. Cadman has been one of the successful. His *Indian Love Song* serves to demonstrate how effectively a modern chromatic harmony may be employed as a background for a purely diatonic native theme, enhancing its eloquence without in any way detracting from its noble simplicity. Grade 3½.

## INDIAN DANCE—F. HENRIQUES.

Fini Henriques is a contemporary Danish composer whose compositions are beginning to be very popular. He makes a specialty of teaching pieces. His *Indian Dance* recently composed is a characteristic specimen of his work, which is distinguished by excellence of workmanship, breadth of treatment and originality of harmonic scheme. This composition must be played in a very spirited manner and with firm accentuation. Grade 3½.

## LOYAL HEARTS—G. N. ROCKWELL.

In this interesting number Mr. Rockwell has employed an idealization of the well-known *Macarika* rhythm. In this rhythm it will be remembered that the accent falls chiefly on the second beat of each measure of three quarter time. This composition should be played in a pompous and dignified style, paying due attention throughout to clearness and accuracy, particularly in the passages in thirds. Grade 3.

## SCENT OF ROSES—D. ROWE.

*Scent of Roses* is a graceful waltz movement written in the modern drawing-room style, but not intended for dancing. It should be played in strict time, but at a rapid pace, with the various themes well contrasted. Grade 3.

## GAME OF TAG—H. CLARK.

A lively six-eight movement which will require light and accurate finger work. It should be played at a rapid pace and with almost automatic precision in order to obtain the best effect. There is but a trifle, but it may vary in the time in pieces of this type. This number has real educational value. Grade 3.

## GAVOTTE—M. LOEB-EVANS.

A taking and useful *rondo* movement with a running passage in sixteenth notes carried out consistently throughout, the principal theme returning after the introduction of each new melody. Absolute evenness in the passages in sixteenths is demanded. This number will prove attractive both for teaching and recital purposes. Grade 3.

## GAVOTTE—F. J. GOSSEC.

The *Gavotte* by Gossec is one of the older classics, which has been revived, and which for some time has been popular as a violin number. It makes a very dainty and effective piano solo also, and we are printing it in response to numerous demands. It must be played in a precise and dignified manner, bringing out the true style of the old-fashioned *Gavotte*. Grade 3.

## JOLLY JOKERS—R. R. ANTHONY.

A fascinating little *polka* movement full of life and go. Mr. Anthony's teaching pieces are always appreciated. In this number, as in most of the pieces by this composer, the melody in the trio is assigned to the left hand. This imparts a pleasing variety. Grade 2½.

## Why Do I Not Get Along Faster?

By Charles W. Landon

It is not unusual to come across a pupil who has practiced regularly with the best of intentions but who fails utterly to get good results from the work. This is due largely to lazy practice. My mother once said to me when I was a boy "Charles, do you know that lazy folks always have the most work?"

Lazy practice is a common curse with many pupils. Lazy practice means practice with the mind half awake, and the body moving carelessly in response to the mind. The pupil who is wide awake every second of the time, who is fired with the zeal to make every movement of every nerve and muscle count, is the one who invariably succeeds in the end. Here are some tests which may help the reader to find out whether his practice is real practice or lazy practice.

Do you find your practice hour grows duller as the moments fly by, or does the work become more and more interesting so that you hate to give it up like an interesting play or a good book?

Do you slumber over notes on the ledger lines without sitting down and learning them thoroughly once and for all as you learned the staff in the first place?

Do you "make a bluff" at playing a chord decorated with bewildering chromatic signs or do you fix in your mind what the chromatic signs really are?

Do you ignore the dots after the notes, failing to

## THOMAS—P. LAWSON.

This is an additional number in the operatic series by Mr. Lawson. It introduces the celebrated *Gavotte*, from Ambrose Thomas' master-piece *Mignon*. This little *Gavotte* has a perennial popularity. Grade 2.

## MAYTIME REVELS—L. A. BUGBEE.

*Maytime Revels* is taken from a set of pieces by this well-known writer and teacher, every number of which has proved a success. Although very easy to play this is a perfect *Gavotte* movement, both as to style and rhythm. It will afford opportunity for the practice of the *staccato* touch and will prove valuable, either for teaching or recital purposes. Grade 2.

## POPPIES—A. T. GRANFIELD.

A dainty little waltz movement by a composer who has not been represented previously in our music pages. This number is taken from a new set of teaching pieces in the various dance forms. Although primarily intended for teaching purposes, this waltz might be used for dancing. Grade 2.

## THE FOUR HAND NUMBERS.

Schubert's *Serenade* has been arranged for almost every possible vocal or instrumental combination. It is one of those undying melodies which carries a universal appeal. The arrangement for four hands is full and effective, following the original harmonies, but not at too rapid a pace, with the various counter-themes well brought out.

Chas. Lindsay's *Approach of Spring* while easy to play, has all the fullness and brilliancy of many much more difficult pieces. This number is full of go and it should be played in the orchestral manner, strongly accented, with the various counter-themes well brought out.

## FROM THE NORTH (VIOLIN AND PIANO)—H. D. HEWITT.

This is a very effective *Macarika* movement written in the same style as those by some of the eminent violin masters, but considerably easier to play. The "double stops" in the trio section are particularly good and sonorous, but they are not at all difficult of execution. Fire and vigor will be demanded throughout.

## ALLEGRO MODERATO (PIPE ORGAN)—E. S. HOSMER.

This is a fine and dignified movement in the true organ style. Good postures other than march movements are scarce, but this one will be found ideal in respects. It will sound well on an organ of any size.

## THE VOICE NUMBERS.

Mr. Homer Tourjee's *Since You Turned Sunshine into Rain* is a very attractive ballad with a taking refrain. It strikes us as one of Mr. Tourjee's best numbers. It will make a good teaching or encore song.

Mr. William H. Nedlinger's *Southern Dialect Song* has proven extraordinarily successful. They are all true to nature and they are good music, besides. *A-Singin' an' A-Singin'* and *Lindy* are two of the most attractive numbers in the series.

## THE ETUDE

## IDYLLE-IMPROMPTU

THEODORE LACK Op. 284

Allegretto tranquillo M.M. ♩=72

Copyright 1910 by Th. Lack

International Copyright secured



# THE ETUDE THOMAS (MIGNON)

PAUL LAWSON

Allegretto M.M. ♩ = 108

Copyright 1918 by Theo. Presser Co.

British Copyright secured

## IN FOND REMEMBRANCE

Slow and with feeling M.M. ♩ = 72

J.R. MORRIS, Op. 71

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# THE ETUDE

## MAYTIME REVELS GAVOTTE

Tempo di Gavotte M.M. ♩ = 126

L.A. BUGBEE

Copyright 1912 by Theo. Presser Co.

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## THE ETUDE

RECOLLECTIONS OF SEVILLE

ERINNERUNG AN SEVILLA  
BOLERO

## BOLERO

WILHELM FINK, Op.482

Moderato M.M.  $\text{♩} = 108$ [illegible]

\* From here go back to  $\S$  and play to Fine; then play Trio.  
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This page of musical notation consists of four systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'mf', 'f', 'rit.', and 'a tempo'. The piece concludes with a double bar line and the marking 'D.C.'.

VALSE BIJOU

Tranquillo con sentimento M.M.  $\text{♩} = 144$

EMIL KRONKE

Tranquillo con sentimento M.M. ♩ = 144

EMIL KRONKE

*dolce*  
*p*

*f* *Fine*

*Un poco animando*  
*rall.* *pp subito*

*rall.* *mf a tempo* *rit.* *p* *D.C.*

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# THE ETUDE

## LOYAL HEARTS

### MAZURKA NOBLE

GEO. NOYES ROCKWELL

Tempo di Mazurka M. M. ♩ = 144

ff con brio

f

ff

mp

cresc.

ff

f

ff

con anima

mf

cresc.

ff con forza

f

mp grassioso

cresc.

dim.

cresc.

f

D.C.

## THE ETUDE

# POPPIES

## WALTZ

ARTHUR TRAVES GRANFIELD

Tempo di Valse M. M. ♩ = 54

mp

ff

Animato

mf

D. C.\*

Trio

p

D. C.

\*From here go back to the beginning and play to Fine; then play Trio.  
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## THE ETUDE

## APPROACH OF SPRING

SECONDO

CHAS. LINDSAY

Vivace M. M.  $\text{♩} = 144$ 

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## THE ETUDE

## APPROACH OF SPRING

PRIMO

CHAS. LINDSAY

Vivace M. M.  $\text{♩} = 144$ 

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Moderato M. M. ♩ = 60

F. SCHUBERT.

PRIMO

The musical score consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. It contains several measures of music, including triplets and sixteenth-note passages. The lower staff begins with a bass clef and continues the melody. Dynamic markings include piano (*p*) and pianissimo (*pp*). Fingerings are indicated by numbers 1-5 above or below notes. The tempo is marked as Moderato M. M. with a metronome marking of quarter note equals 60.

*p*

*pp*

*f*

*sempre pp e sicc.*

*pp*

*cresc.*

*f*

*joco a poco*

*diminuendo e riten.*

*pp*

*sforzando*

*ppp*



# THE ETUDE

## SCENT OF ROSES

### WALTZ

DANIEL ROWE

Grazioso M.M.  $\text{♩} = 64$ 

mf *delicato* *mf* *p* *cresc.* *piu f* *dim.* *mf* *delicato* *f* *brillante* *Fine* *f marcato* *dolce* *marcato* *mf* *brill.* *cresc. poco a poco* *piu cresc.* *brill.* *D.C.*

TRIO *p cantando* *cantando*

\* From here go back to beginning and play to Fine; then play Trio.  
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*rit.* *p* *cresc.* *brill.* *D.C.*

# INDIAN DANCE

## INDIANERTANZ

FINI HENRIQUES

Allegro M.M.  $\text{♩} = 126$ 

*f* *pp* *cresc.* *f* *Fine* *f* *p* *cresc.* *f* *p* *brill.* *D.C.*

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## THE ETUDE

MARCHE A LA TURQUE  
from "RUINS OF ATHENS"

BEETHOVEN

A. RUBINSTEIN

Allegretto M. M. ♩ = 96

pp cresc. p ff f

## THE ETUDE

mf p f

## INDIAN LOVE SONG

ON AN INDIAN MELODY

With lightness and simplicity M. M. ♩ = 69

CHARLES WAKEFIELD CADMAN

mp cresc. p pp ppp



## THE ETUDE

GAYETY  
SCHERZO - RONDO

MATILEE LOEB-EVANS

Allegretto grazioso M.M.  $\text{♩} = 108$ 

mp

mf

mp

mp

## THE ETUDE

## GAVOTTE

FRANCOIS JOSEPH GOSSEC  
(1784-1829)Allegretto M.M.  $\text{♩} = 72$ 

*p con grazia*

cresc.

*p*

*mf*

*f*

*p*

*pp*

cresc.

*f*

D.C.



# THE ETUDE

## JOLLY JOKERS

### POLKA

BERT R. ANTHONY. Op. 29, No 2

Tempo di Polka M.M. ♩ = 108

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# GAME OF TAG

## SCHERZO

HORACE CLARK

Con spirito e leggiero M.M. ♩ = 128

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## FRAGRANCE FROM THE GARDEN

COMME UN SOUFFLE EMPAUMÉ

MAURICE PESSE

Allegretto leggiero M. M. = 116

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last time to Coda

più lento

a tempo

CODA

Vivo

Tempo più lento



## THE ETUDE

*a tempo*

*Tempo cantabile animato*

*rit. dolce*

*a tempo*

*appassionato*

*ff*

*D.S.*

## THE ETUDE

## ALLEGRO MODERATO IN G

E. S. HOSMER

Gt. Full to 15'  
Sw. Full (Sw. to Gt.)  
Ch. Flutes 3' & 4'  
Ped. 16' & 18'  
Gt. to Ped.  
Ch. to Ped.

M. M. ♩ = 126

Manual

Pedal

*f*

*Fine*

*Sw.*

*Gt.*

*poco rit.*

*D.C.\**

*Gt. to Ped off*

*Trio*

*mf*

*Ch.*

*Gt. to Ped. off*

*D.C.*

*Gt. to Ped.*

\* From here go to the beginning and play to *Fine*; then play *Trio*.  
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Tempo di Mazurka M.M.  $\text{♩} = 84$

Violoncello

Violino

Piano

Tempo di Mazurka M.M. = 84

*mf* *rall.* *mf* *poco rall.* *f* *mf* *rall.* *a tempo* *rall.* *a tempo* *p* *rall.* *a tempo* *rall.* *a tempo* *mf* *Meno mosso* *poco rall.* *lusingando* *poco rall.* *a tempo* *a tempo*

**Molto espress. meno mosso** M.M.  $\text{♩} = 76$

**TRIO**

**TRIO**

*mf* *p* *f* *cresc.* *rit.* *a tempo* *3* *mf* *p* *languendo poco lento* *a tempo* *cresc. ed poco rall.* *f* *mf* *languendo ed poco lento* *cresc.* *rit.* *a tempo* *dim.* *D.C. al Fine* *a tempo* *f* *dim.* *D.C. al Fine*

\* From here go to the beginning and play to Fine; then play Trio.

*D.C.\** *D.C.\**



## THE ETUDE

SOUTHERN DIALECT SONGS  
A-SINGIN' AN' A-SINGIN'

F. L. STANTON

W. H. NEIDLINGER

*Talk it with great repression* *mp*

*Allegretto grazioso* *p*

Des a lil' cab - in, en a white road lead - in' ter it, I Kin  
Des a lil' cab - in, whar de blue smoke rise en curl,

*cresc.* *rit.* *p poco piu lento* *pp*

*mp* fol - lers up de fur - rer, en I hoe de cot - ton fer it, fer de chil - lun on de flo, En a  
hol' e - nough er hap - pi - ness ter reach e - roun' de worl', I guess ter reach e - roun' de worl', Dey tells me dat I's po; But de

*cresc.* *rit.* *p poco piu lento* *pp*

*rit.* *p* *accel.* *cresc.* *f*

wom - an in de do, A - sing - in' an' a - sing - in', an' a - sing - in' an' a - sing - in' in de mawn - in.  
wom - an in de do, A - sing - in' an' a - sing - in', an' a - sing - in' an' a - sing - in' in de mawn - in.

*rit.* *p* *accel.* *cresc.* *f*

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## LINDY

FRANZ CHRISTIAN

W. H. NEIDLINGER

*Allegretto* *mp*

De Lo'd He made de worl', Den He made a man all  
De Lo'd He made de worl', Den He made a man ter

*mf* *mp*

*mf* *mp*

noo; En af - ter dat much prac - tice He made a wom - an too. En ev - er sence, de Lo'd, He been a  
rule; En den He made a wom - an Ter teach de man in school. En ev - er sence, po' man. He try to

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## THE ETUDE

*mf* *rit.* *p a tempo*

mak - in' birds en things; But He aint done beat mah Lin - dy, Wen she des up and sings.  
crow en flap his wings, But bime - by he finds his Lin - dy, Den lis - tens wife she sings. Lin - dy, Lin - dy,

*mf* *rit.* *p a tempo*

De birds kaint sing lak you, Lin - dy. Lin dy, I sho - ly luv's yer true. Lin dy,

*mp* *mf* *p*

Lin - dy, Yo' eyes is lak a sta', Lin - dy, Lin - dy, I's sho - ly gwine to ax yo' ma -

*rit.* *a tempo* *rit.* *a tempo*

## SINCE YOU'VE TURNED SUNSHINE TO RAIN

MANNIE LOWENSTEIN

BALLAD

HOMER TOURJEE

*Andante moderato*

You told me, sweet-heart,  
I tho't you loved me,

*f* *poco rall.*

that I must go, You caused me pain, dear, I loved you so. I heard you sigh - ing, I felt like cry - ing,  
I was so glad, Then came a change, dear, You made me sad. You broke my heart, dear, And tears that start, dear,

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What's in your heart, love, Why must we part, love? Some day you'll miss the love I gave, You'll call me back a - To hear your call a -

Prove that I'm lone - ly, I need you on - ly. Sweet-heart - I seem to hunger so

*cresc.* gain. My heart is wear - y, Life seems so drear - y, Sun - shine has turn'd to rain. gain. Eyes sad - ly beam-ing, Just keep me dream-ing, Sun - shine has turn'd to rain

*poco cresc.* *molto rall.*

Valse lento *molto espress.*

Can't you change the rain back to smiles a gain? For my heart

is yearn-ing and burn-ing for you, To say you're true, Must I sigh in vain. Bear the

*poco rall. e cresc.*

part ing pain? There's no sum-mer day, On-ly skies of gray, Since you've turn'd the sun-shine to rain.

## Pianos I Have Known

By Samuel W. Merwin

Now pianos are not merely the upright boxes you see standing against walls; they are something more. A real piano is human, at least it has many human traits. It pays back when you pound; it catches cold when you put it in a draught; it dries out and cracks when you turn steam heat on it, and if it is not properly cared for it runs down like a neglected person and looks seedy and abused.

Our neighborhood is filled with pianos. There is one in every house. I was invited to meet the brand new grand on the corner only last week. It came in a moving van, wrapped and boxed, and the man from the factory was riding with it. He had his hand on the box and it lay on its side like some deep sea monster. There was great excitement when the van backed up—all the ladies ran out to meet the new grand—and then there was much shuffling and lifting to get it into the front hall. It took most of the morning to get it in and then the factory man came over and asked me, "to try it."

I went in the evening. There was a high bench before it and I noticed it faced two large square windows covered over with lace curtains that were very starchy. I dared not say anything about the bench because it came with the piano and was "brought in," so I sat there as though I were on top of a stage coach; indeed I had the feeling of being hitched up to something and nothing sounded right. When I finished they said, "The case is beautiful, isn't it?"

Sometimes in the evening I hear a Bachmann waltz or the Lack "Lullaby" coming from behind those starchy curtains; but let me tell you that the truly grand piano was built for Beethoven sonatas and Brahms' rhapsodies.

## The Piano Down the Street

Then down the street there is a piano. I know it by sound only, for its keys wobble; they should be pulled like wiggle teeth and a new set put in. It jingles along most of the day, for there is a persevering lady who sits over those wobbly keys and "picks out" pieces. She is very patient, and hour after hour the tunes wobble along until I want to run in and help her find the sharps or flats that she has left out, for they lie scattered over the hours like dead leaves on the snow. The things she plays never sound twice the same; one day she plays them in the bass, then they travel to the treble and sometimes she hits the middle of the

keyboard. When I think it all over for to-day she suddenly speeds up and down the scales, and I know the feeling she must have when she is doing scales—"At last I am doing something!" And so long as she can't do anything else then let us have scales by all means.

Did you ever leave your face and hands unburned? Well, that scorchy feeling comes over me when the next door piano plays. Nothing could stop its noise but electrocution. It is one of those reckless pianos that scream and shout all day and up to eleven at night. It has prodigious lung capacity and some way you feel it is going neck to neck with Lizzie or Mabel or whoever she is beating its reckless life to pieces. There is one thing to remember about such pianos: they have vitality and they invariably begin in the morning where they left off at night, an endless chain of sound. Yes, indeed, they are rowdy pianos, and I sincerely hope you don't own one.

## The Rickety Piano

Then I know the demurest little piano, it has a mouldy smell because the parlor is seldom aired and its poor insides rarely see daylight. There are queer sounds when you play as though the jacks and straps were complaining to each other. That bitter tone goes on and you wander around hoping to strike something that won't squeak, when all of a sudden the pedal sticks fall out. The old-fashioned lady thanked me for playing and said, "It has a sweet tone, hasn't it? And to think it hasn't been touched for thirty years." There should be an honorable cremation for such rattle traps.

Also among my acquaintances there is a solemn rosewood piano. It has traveled up and down the country, and looks worldwide and wicked, for in the evening when the cover is down its white keys stick out like snarling teeth and it gives you a vicious leer as if to say, "Touch me if you dare." You dare touch it, at least you will not be hauled by an inanimate thing, so you sit down in a low chair and play all the things you know. The tone is beautiful, like the voice of some instrument in the orchestra, and you play on, thinking of all the places the piano has been, of its experiences, and you play better and better until somebody says, "You must be inspired to-night. I don't know when you have played so well!"

It's such a beautifully responsive piano, a cultivated piano with a wide experience. It's one of my best friends.

## Sir George Grove on Schubert's Appearance

SOMETIMES artists who paint pictures of famous people, and sculptors who make statues of statesmen, composers and poets, do not always "hit the mark." At least Schubert's statue in Vienna caused Sir George Grove to write this wretched description of it:

"Schubert was a short man. The statue makes him tall. He is seated on a heap of stones, with the right elbow leaning on a truncated stem of a tree, and is looking up, as if for inspiration. The right hand holds a pencil, and the

effect produced is that he is going to write in a large bound book which lies open across his knee." Then in exasperation Sir George demands:

"What can he be writing a book for? Why is he in the open air? What can he be looking up for? Schubert never sketched in the country or anywhere else. He never carried a book. He wrote straight off at a tall desk in his room. He was short-sighted, and, no doubt, bent down his head over his pages; and, as for looking up, the inspiration flowed without seeking it."

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Edited for March by D. A. CLIPPINGER

### Some Facts and Fallacies in Vocal Study

The truth of my statement that vocal organs differ in construction is proven by a considerable number of facts, but one alone will suffice for the present, namely, that of natural compass. Let no one fancy that the difference between a compass of an octave and a third and one of three octaves is a question of method any more than is that of the hand of two pianists, one of which can reach an octave with difficulty and the other an octave and a fourth with ease. The primary difference in both instances is that of construction. That this difference in construction results in variation in the action

pianists habitually spoil the tone of a first class piano by forcing it. This is a very common fault among singers. It would seem therefore, an easy matter to get together on the item of "forcing." On the contrary it is so difficult as to be at the present time almost hopeless. It is a fact that many voice teachers do not know when they are forcing the voice. This is due entirely to a difference of opinion as to what is good tone quality and what is not. This brings us to the most important thing in voice training. It is so important that in comparison with all other things are insignificant.

Musical taste, while seemingly intangible, is no less definite than is taste in poetry, painting or house furnishing. It exists in different degrees in different individuals, for one's taste is the measure of his development. A reliable musical taste can be gained only by serious study and a wide acquaintance with good music. The study of the other arts has an influence in the general process of refinement, but musical taste as the result of training should have it, means a refinement of one's nature until it becomes instantly responsive to that which is best in musical expression.

The order of musical taste necessary for the voice teacher includes not only a reliable sense of interpretation, but of quality as well. Now the general opinion would be that taste in interpretation

### The Tone is the Thing

As a study the mechanism of the human voice is intensely fascinating. The analysis of tone, showing how different combinations of fundamental and overtone produce different qualities, is most interesting. But let us not overlook the fact that the tone must be sung before it can be analyzed. And if a certain combination of fundamental and upper partial is accepted as the standard it must be because that particular tone satisfies the trained ear, and if the ear must decide it why, pray, make the analysis?

Why, then, has he argued that the tone must be analyzed in order to find out what is the matter with it. Now I admit that there are those who cannot tell whether a tone is good or bad any other way, and they are the ones who are doing the bad teaching. I can think of nothing more humiliating to a teacher than to be forced to admit that the only way he can tell whether a tone is good or bad is to subject it to a scientific analysis. It is an admission of utter incompetency. If one's ear does not tell him wherein a tone is good or bad, it is proof positive that he has no standard, no mental concept of

pure tone and in the interest of his students he should go to some one who has a refined taste and study until he has gained the first and most necessary part of a teacher's equipment.

The reality that is continually running on what is called "Scientific Voice Production" is mechanical, not artistic. The scientific mind and the artistic mind operate in different ways. The scientific mind is always looking at the mechanisms to see how it is done. The artistic mind concerns itself with the finished product. The scientific mind operates in matter, the artistic mind in the realm of the ideal. The scientific mind is always injecting today's ideas into tomorrow's voice teaching to inject the scientific mind into the artistic mind and apart from voice teaching it is pernicious, but when made a part of voice teaching the thing it leads to is pernicious. It develops a mechanical way of produc-

WHETHER or not the head cavities act as resonators is one of the many mooted points in voice training. Those who believe they do are much in the majority, but there are some who doubt the validity of the argument. What are the arguments? That there is a sensation in the head cavities when singing in the upper register, and that no compass no one can deny. Does it affect tone? Some authorities offer the argument that it cannot do so because the soft palate automatically contracts in singing a high tone, thus closing the posterior nasal cavity. On the other side it is argued, rightly, that the soft palate can be trained to remain low in singing high tones. But whether low or high, the matter is high or low does not settle the matter. It is not necessary to say that breath should pass through the nasal cavities in order to make them act as resonators. In fact it is necessary to say that they should not. They are already in the cavities that vibrate. All who are acquainted with resonating tubes

ing tone. It forms the habit of direct control instead of indirect or involuntary control. Now it is a fact that in artistic singing all parts of the mechanism respond automatically to the idea of the singer. No process is right until it is automatic. The important thing, then, is to get rid of a universal tendency toward direct control rather than to fasten it still more closely upon the pupil.

The tone is the thing. When one has expressed his ideal tone he has gone as far as he can go until his ideal is raised. No mechanical knowledge can be of the slightest advantage or assistance in improving his ideal.

It is not an uncommon thing to see the words "Voice Specialist" following the name of a teacher of singing. What does it mean? It does not imply that the teacher has some special system of medication. It is intended to convey the idea that the teacher has a superior knowledge of the voice; a knowledge not generally possessed by teachers of singing. This term, I suspect, is used rather loosely. Perhaps it is one way of making an advertisement attractive. The only voice specialist that is valuable to the pupil is the one who has an especially fine sense of tone quality and who can show the

pupil how to produce it without effort; whose ear is so sensitive that it will detect the slightest degree of interference and where it is located. His concept of tone must be so clear, so definite that he will hold his pupil to the perfect model until he produces it involuntarily. This, added to the knowledge of interpretation through singing the equipment of the old Italian masters who succeeded in producing singing that have found their way into the histories of music. The same thing is possible to the teachers of to-day if they will work in the same way. First of all it is necessary to remember that this process is "Psychologic rather than Phonologic."

### For the "Never-Well but Never-Sick"

Not well enough to enjoy living, yet not sick enough for the doctor—who does not know that dreary, depressing state of “semi-health!” Some of us get it occasionally—“the blues” we call it—others so often that they forget what it means to be normal and healthy.

With nerves on edge, digestion uncertain, the mind depressed, our efficiency is reduced day by day. Ambition becomes stunted, our interest in things grows half-hearted. The reason: Our ship of life carries too much cargo—we must unload or else get more power.

giving fresh fuel to the overworked nerves, fresh building material to the fatigued cells, a fresh impetus to digestion and assimilation.

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### A Standard Tone

The desire to "get together" is carried to the extreme in the attempt to establish a standard tone for singers. Considering the number of things that bear directly and indirectly upon the make up of the voice it would be difficult to conceive anything more impossible of attainment. Let us consider this for a moment.

It is well understood that a race living

in a certain locality for a long period of time will develop a trend of thought from which will come its language, art, literature, and certain marked physical characteristics. The longer a race lives until itself the more marked becomes its individuality.

dividuality and the more pronounced physical characteristics, and these show in the vocal mechanism no less than in facial expression. Because all people produce tone by means of the vocal cords, they do not follow that their voices will be alike when properly produced. No two people have exactly the same form of pharynx and mouth. Some have a high arch in the roof of the mouth, others a low arch. There is the same variation in the formation of head cavities. So, if people are thick skulled, others are thin

These differences in the construction of the vocal instrument and its surroundings affect its quality no less than a difference in the construction of pianos results in different tone qualities. Thank heavens there are as many kinds of good tone of bad.

of the vocal instrument has abundant proof in the reports of scientific investigators, which are as different as the platforms of the four political parties. The scientists have not yet reached an agreement on the first and most fundamental thing in scientific voice production, namely, whether the vocal instrument is but a string, a single or double reed, or the length of a trumpet. Considering the length of time this debate has been going on and the little progress that has been made, there is every reason to believe it will continue indefinitely and we must safely leave it.

We do not want the voices of all people to be alike. That is altogether undesirable. What we want is, that each singer shall produce the best tone quality which his vocal organ is capable. So

Mr. D. A. Clippinger, editor of the Voice Department for this month, is one of the best known voice teachers in the West. Born in Ohio he was educated at the Northwestern Ohio Normal University. His musical studies were undertaken in this country and in Europe. Apart from his teaching, Mr. Clippinger has been active as a writer upon vocal topics, his best known work being the dramatic *Music* conducted by the Chicago Madrigal Club. He has also done much to revive interest in a fascinating branch of musical composition.—EDITOR OF THE EDITOR.

To think that one can develop without his consciousness the concept of the pure singing tone, all of the elements of which are mental, by the study of physiology, physics, and acoustics, is absurdity carried to the nth power.







## Department for Organists and Choirmasters

Edited by ROSSETER G. COLE

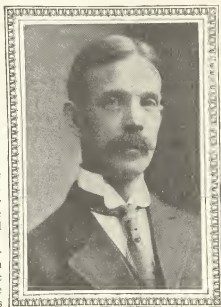
### Is Organ Improvization A Lost Art?

Among the large number of prominent organists who gave recitals at the World's Fair, in Chicago, in 1893, there were only three who were considered to be particularly skilled in improvization, although as a whole the list included many of the finest performers among the organists then living. This instance is probably typical of a present condition. In the early days of organ-music, all organists were extempore players and improvization was looked upon as an indispensable element of the organist's art. While conditions in organ-music, in the education of the organist, and in the relations of the organ to the church service have vastly changed with advancing centuries, it is at least pertinent to ask whether a revival of the art of organ-improvization is now possible or desirable.

Of the various branches of the Christian Church, the Greek Church is the only one which entirely excludes the organ from its services. Of the other branches the Lutheran Church has always given greater encouragement to the development of the organist's art than has either the Anglican or the Roman Church. The organ has been accorded a really vital place in non-liturgical services only within the last few decades. But what gave such an important place to the organ and the organist in the Lutheran service?

It has frequently been stated that organists were compelled to improvise in the olden days, since so little music suitable for solo performance in the church service was published. But in this statement, cause and effect are really reversed. The early use of printed organ music for church use was due rather to the different mental angle from which the organist viewed his duties and responsibilities in the church service. In the seventeenth and eighteenth centuries, organists were as thoroughly trained in improvization, or the art of expressing themselves in free musical discourse, as were the preachers in free public speech and sermonizing. In Bach's time and for several decades preceding and following the great Leipzig cantor, the organ had assumed a certain liturgical authorization in the Lutheran Church from its importance as an accompaniment to the chorale—the people's song—and as the vehicle for the organist's extemporization on the chorale. So seriously did the organist regard his art and so anxious was he to assume a worthy place beside the pastor as a constructive contributor to the service, rather than merely an artistic appendage, that he brought his highest powers of musicianship into play in using as his musical texts the well-known chorales that the people loved. This has undoubtedly improved the artistic excellence of the performance of the musical portions of the service, as was the case when congregational participation in song was actually forbidden by the medieval church and relegated wholly to trained clericals. But it has equally undoubtedly

worked in the opposite direction to reduce the interest of the congregation in the whole-hearted singing of hymns. The organist of to-day has the same opportunity of stimulating a greater interest in congregational hymn-singing as the old Lutheran organist. Each one of the most recently compiled hymnals of the various denominations contains hymn-melodies in abundance that are as rich in modic and harmonic suggestions for improvization as were the old majestic chorales that inspired the organists of the old school. However, if I had the power of regulating the amount of improvization in the church-service under the present equipment of the average organist in this direction, I would certainly prescribe small doses, and I would brand as a serious crime against the spirit of church-music all improvization of the aimlessly meandering kind—the meaningless jumbles of chords and unrelated modulations that frequently pass for "original themes." But there are multitudes of organists who could, with a little careful preparation, take one of the hymn-tunes about to be sung and weave it into a pleasing and musically interesting introduction to his set prelude for the service. And there are many—a great many—in every large congregation who would derive genuine enjoyment from introducing these familiar and well-known church-melodies once in a while from an instrument that weekly dispenses music which they know is respectable and good, but which does not touch them in any vulnerable spot. It is probably true that there are somewhere from a quarter to a half of every congregation to whom the organ and its music appeals in about the same impersonal way as do the figures in the stained windows in the walls of the church. It may please them in a vague way, but it does not interest them vitally. And it does not interest them, because they cannot find any point of contact with it.



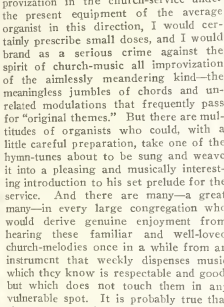
ROSSETER G. COLE.

Church musicians are very apt (and not at all unnaturally) to play well-known almost wholly with the view of pleasing the musical portion of the congregation, with no systematic effort to make contact with the people. These are the very large ranks of the so-called "unmusical" sheep of the flock. These are very largely left out of the problem of church music. Yet they sing the hymns and love them; and their inability with the hymns could well be utilized by the careful organist in his improvization as a fulcrum by means of which many valuable members of the congregation could be pried loose from their seeming indifference to organ-music and trained gradually into interested conversions. Not knowing how to listen to unfamiliar music, they cautiously open the doors of their minds to the unmeaning sounds, but would gladly open wide heard in whole or in fragments,

#### Can Old-Time Unity Be Restored?

Can something of that old-time unity be brought back again into the church-service? I think it can. And by the same means that gave the Lutheran movement its tremendous vitality and unity in its earlier years, namely, by bringing the people's religious song more intimately into the service. The Protestant services—liturgical and non-liturgical—have become briefer and more concise as years have come and gone, and the musical portions have been more and more taken away from the pews and given over to specially trained musicians. This has undoubtedly improved the artistic excellence of the performance of the musical portions of the service, as was the case when congregational participation in song was actually forbidden by the medieval church and relegated wholly to trained clericals. But it has equally undoubtedly

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### The Unfortunate Layman

It is not to be inferred from the foregoing that any lowering of the standards of organ-music is to be thought of, or that the regular music of the service should be displaced to make room for what may seem to many organists to be merely a catering to those who cannot appreciate the best organ-music. Yet are these unfortunate to be left always in outer darkness? Every organist knows that they are present in large numbers in the regular church-services and are absent in appalling large numbers whenever he gives an organ recital. But should they be left out of the musical equation altogether? Indeed, have they not a right, by every sense of justice, to be included in this equation as a very vital factor? I imagine that the problem would present many more aspects favorable to a satisfactory solution, if it were treated, not wholly as an artistic problem, so many given organists insist on treating it, but partly at least as a human problem. The church-organist must be willing to bear constantly in mind that, if there is any point of contact with his listeners, it must be at their highest point, not at his own highest point. If he can only keep this point of contact in constant operation, their highest point will be gradually rising in the direction of his own. And it must be insistently stated that it is entirely possible for the organist to find this point of contact without at all losing or endangering his ideals.

I can see only two places in the church service where the organist can use hymn-melodies to advantage as material for improvization—as an introduction to his regular prelude (or possibly as a transition from the prelude to the Doxology or from the Doxology to the opening, or to the processional in the Episcopal service), and on an occasional postlude, when the layman offers good material for free thematic development. Possibly a majority of organists might feel quite unqualified to follow the suggestions outlined above. But improvization on given themes may be easily developed through practice and experimentation and, would result in a large accession of potential musicianship on the part of the organ-improvizator. Such improvization as the writer has in mind would need to be carefully thought out as to its general outline before performance in church. The organist would have to assume the attitude, toward his public performance, of the speaker who writes down the principal points of an address he is about to make on a subject well-chosen but who leaves the exact phrasing of the details to be chosen on the spur of the moment as his address develops. The first improvization should be thoroughly worked out as to harmonic details, modulations, etc., and possibly written out, at least in melodic outlines. As his skill increases, he may trust more and more to freer sketches and finally actually to the memory of what he has previously sketched out in his thought. Wholly impromptu improvization, however, should be inadmissible in any public service, except in the case of such a genius as Gounod or Saint-Saens.

### Suggestions for Improvization

The following suggestions may be helpful. Let the organist get the hymns for the following Sunday as early in the week as possible. Let him study these carefully to see if any of the hymn-melodies possess some characteristic melodic or rhythmic design, as for example, the opening measures in *O Jesus, Christ Soldiers* (tenor), *Webb, Jeru-*

*alem the Golden, Portuguese Hymn, How Firm a Foundation, Hendon, etc.* Some of the hymn melodies are exceedingly rich in harmonic suggestion, that is, they are capable of various harmonizations other than the printed one. If this is the case, discover several that are natural and musically satisfactory, but carefully avoid any strained or bizarre harmonies. Avoid playing the hymn clear through just as it is written. Either vary the melody in certain places, or, if the general melodic character is retained, alter the harmonization wherever it can be profitably changed. Sometimes it is convenient to play the first phrase as written, then to use the beginning of the second phrase as a point of departure for constructing a new melodic idea, growing out of the first phrase, returning soon thereafter to some clearly recognizable part of the hymn. It may be well to sketch out definitely the melodic motives or fragments in the given melody that will be usable as material for development; memorize these, so that, as the improvization proceeds, they may be used wherever opportunity presents itself. Sometimes, as in *Portuguese Hymn*, the melody will be so characteristic that it may appear several times in succession, if accompanied with sufficient harmonic or key contrast, without producing a feeling of monotony. It should be avoided in order that it is not to be remembered the general law governing relations, namely—a motive or short phrase may be heard with satisfaction twice in succession, even though in exact or slightly varied repetition, but the third time it should appear in some developed form, in some different guise. The frequent appearance of full cadences should naturally be avoided in order to avoid the feeling of untrammelled flow in the musical discourse.

Improvization such as here suggested will be naturally be a wholly different character from that of the old Lutheran organists who worked with the old chorales. Chorale-improvization was largely contrapuntal, the expression of minds highly skilled in the use of all the complex devices of the art of counterpoint. Such improvization, however, would scarcely enlist the interest of our present-day congregations, even if our organists possessed the necessary qualifications, since modern music has withdrawn the emphasis formerly placed upon complex polyphony and placed it upon harmony. The organist who is gifted with contrapuntal facility, however, will find it an exceedingly valuable asset in his hymn improvization, in weaving his counter-melodies around the given melody.

It may be urged against improvization on hymn-melodies that in many cases it would result in music of a poor quality. Granting this to be true, it would still be far preferable to the saccharine sentimentality of much organ-music of a well-known and much-used class that persistently intrudes itself into church services. When the organist feels that he has a hymn-melody that he can really develop and unfold (and all melodies are not capable of this), his improvization, no matter what its merits may be, judged from rigid artistic standards, will be an honest, sincere effort to avail himself of the divine right of self-expression. His musical material will be appropriate to the church atmosphere and, as soon as recognized, will be a constant reminder to the listeners of the sacred words associated with the music. He will be building into the church-service ideas that are essentially churchly, appropriate and sincere—and that is a wholesome contribution to the church service. He will, however standpoint viewed.



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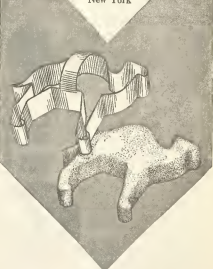
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Edited by ROBERT BRAINE

At the age of twenty Baillot went to Paris. Through Viotti he obtained place in the opera orchestra, but resigned it for a position which was offered him in the Department of Finance, where he had only occasional leisure hours for his music. He also served twenty months in the army, returning to Paris in 1795. The study of the works of the early Italian masters at this period of his life fired him with enthusiasm, that he decided to devote the rest of his life to music.

PIERRE M. F. BAILLOT

During the next few years honor flowed upon him. He became a member of Napoleon's private band, was the leader of the orchestra of the grand opera for ten years and was also leader of the

who understands teaching under the class system perfectly, and who has had no experience in it. The mostly difficult thing to teach under this method is showing movements, positions of fingers in left hand work, position of the instrument, etc. Every teacher will recall instances of private pupils who did seem to be able to learn these things even with the undivided attention of a teacher. The purely musical part of view playing can, of course, be much more

Ballot recognized that with the advent of Paganini a more modern school of violin playing was gradually developing. That he did not entirely approve the innovations of Paganini is proved by the fact that when he heard the Italian would perform some of his pyrotechnical feats of left hand pizzicato, double harmonics, etc., at his concerts, he would

more violin pupils there are in proportion to the population, the more there will be for the private teacher to do, and the more people there will be to attend orchestra and violin concerts. I do think it will be many years hence we will have the class system of violin teaching which is prevalent all over the United States, when that day arrives there will be a wonderful accession of interest in everything that pertains to the violin, and violin playing.

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ingly rich and transcendent—as to find  
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new life. For myself I seemed  
pendent between darkness and  
hardly knowing whether I was in  
body or out of the body, in heaven

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octave and should be well established in the pupil's mind above and below the given generator; then the perfect fifth

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